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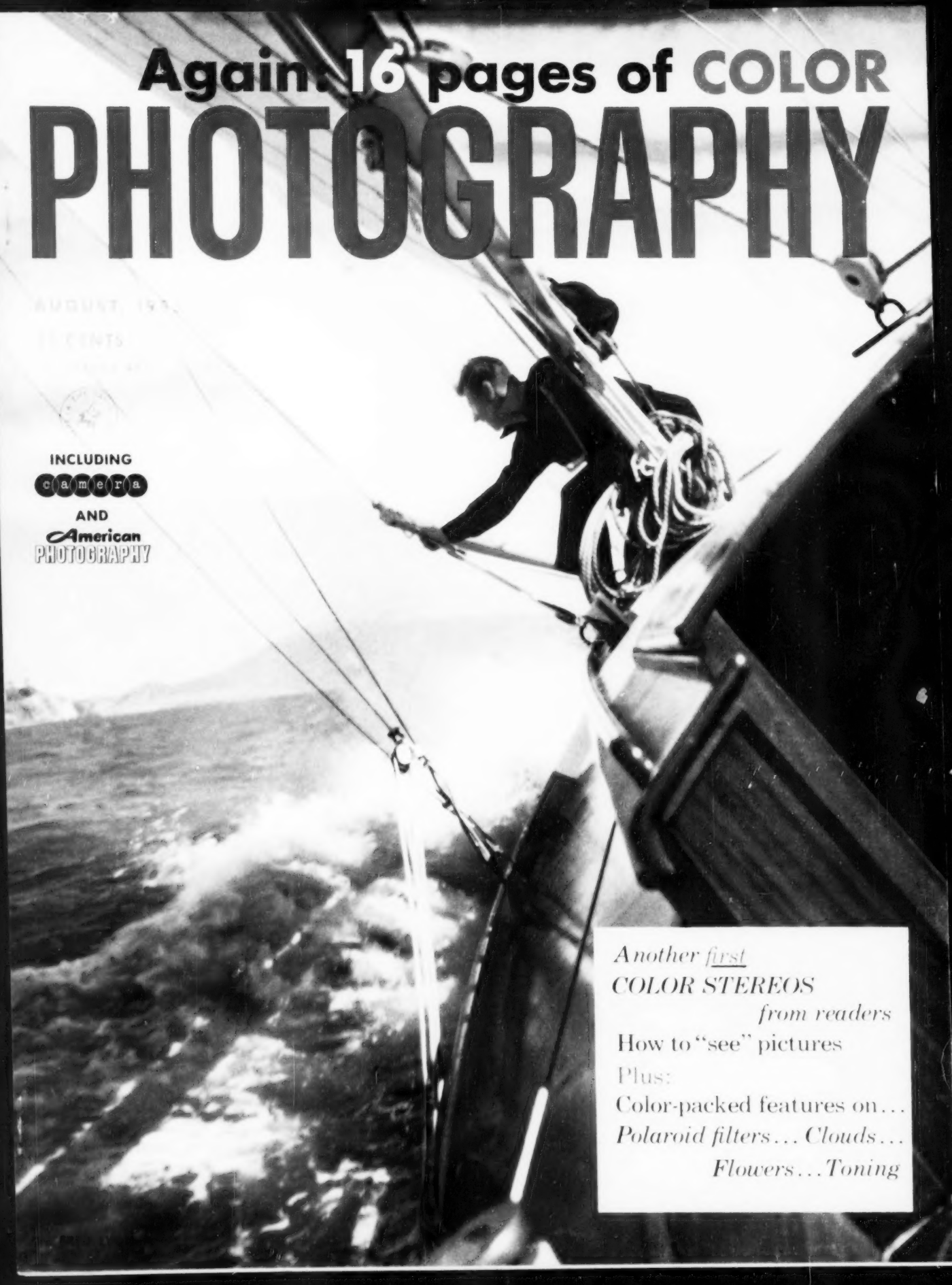

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AUGUST, 1953 VOLUME 33, NUMBER 2

PHOTOGRAPHY®

including camera (established 1899) and American PHOTOGRAPHY (established 1889)

The Farallone clipper streaking across this month's cover is "hard on a reach"—the most efficient point of sailing although the lee rail is often underwater. Fred Lyon took the picture, showing his friend Dick Miller working on the jib sail, while sailing on San Francisco bay. (Alcatraz prison appears in the left background.) He used a Nikon camera equipped with 35-mm, f/2.5 Nikkor wide-angle lens. He shot on Kodachrome Daylight film at 1/100 second with an aperture of f/4.5. His use of a wide-angle lens helped him maintain a maximum depth of field.

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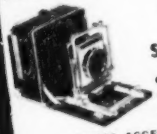

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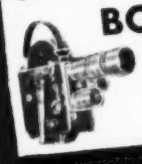

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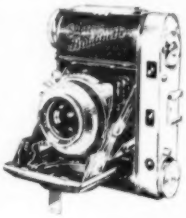

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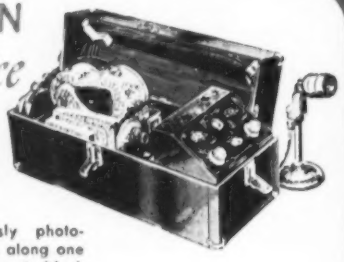

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Leica IIf without lens	131.00 Cash or 13.10 Down
Leica IIf with Summaron 35mm f/3.5 lens	233.00 Cash or 23.30 Down
Leica IIf with Summicron 50mm f/2.0 lens	314.00 Cash or 31.40 Down

*The SUMMICRON 50mm f/2.0 lens is an epoch-making optical achievement. A 7-element, air-spaced objective, it provides correction for color, etc., not previously possible. SUMMICRON 50 mm f/2.0 lens only is priced at **$183. Cash or $18.30 Down.**

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Rolleicord 1953 Rolleiflex

Indisputably, the Rollei is the finest camera of its kind. Chances are that more of the prize-winning photographs shown in this magazine were taken with a Rollei than with any other camera. Yet, operating a Rolleicord or Rolleiflex is simplicity itself . . .

Rolleicord III with Schneider Xenar f/3.5 lens
$149.50 Cash or $14.95 Down

Rolleiflex III with Schneider Xenar f/3.5 lens
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Rolleiflex III with Zeiss Tessar f/3.5 lens
285.00 Cash or 28.50 Down

Rolleiflex 2.8C with Schneider Xenotar f/2.8 lens **385.00 Cash or 38.50 Down**

Dowling's Fifth Avenue delivers each Rollei as a factory packaged, guaranteed unit, **complete** with dual lens cap, cable release and deluxe eveready carrying case.

Selected Accessories for Use with Your Rollei

For additional accessories for f/3.5 please write D. F. A. for complete **free** list!

Flashflex BC Flash Unit (with battery)	$ 22.95
Plate Back Set	38.27
Rolleikin II 35mm Adapter	35.78
Rolleinar I or II	18.69
Rolleipar I or II	9.05
Veigel Exact Enlarger with Schneider f/3.5 lens R/F	189.50
Zeiss Duonar 2-X f/5.6 Telephoto Lens with Case	144.00

1953 Exakta VX

Pre-set lens models: **Exakta VX** with Tessar f/2.8 lens **$279.80 Cash or $27.98 Down;** with Primoplan f/1.9 lens **$289.50 Cash or $28.95 Down;** or with Biotar f/2.0 lens **$353.30 Cash or $35.33 Down;** or with Angenieux 50mm f/1.5 lens **$385.30 Cash or $38.53 Down.** Non pre-set lens model: **Exakta VX** with Biotar 75mm f/1.5 lens **$393. Cash or $39.30 Down.** For Penta Prism with built-in rangefinder, instead of waist-level viewfinder, add **$57. Cash or $5.70 Down** to model selected. Eveready case **$12.** Angenieux 28mm Retrofocus f/3.5 wide angle lens **$120. Cash or $12 Down.**

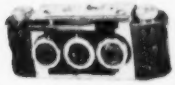
CONTAX IIA and IIIA

Contax IIA with Sonnar f/2.0 lens **$444. Cash or $44.40 Down;** or with Sonnar f/1.5 lens **$488. Cash or $48.80 Down.** For Contax IIIA with built-in exposure meter add **$46. Cash or $4.60 Down.**

RETINA IIA

Compact, precise and reliable . . . perfect for traveling light! Full M-X synchronization; rapid film advance lever. With famed Schneider Xenon f/2.0 lens **$164.10 Cash or $16.41 Down.**

STEREO Headquarters!



Revere Stereo Camera with matched f/3.5 lenses **$174.50 Cash or $17.45 Down; Stereo Realist Camera** (illustrated), matched f/3.5's **$159.00 Cash or $15.90 Down; Taylor Stereo Table Viewer $82.50 Cash or $8.25 Down; TDC Stereo Vivid Projector $175.00 Cash or $17.50 Down.**

Brand New Pacemaker "45" GRAPHICS

D. F. A. special complete with Graflok back, Ektalite screen, Schneider Xenar 135mm f/4.7 lens in full M-X Synchro-Compur shutter, Kalart coupled rangefinder, Heiland flash unit, and finely stitched tan gadget bag. **Complete**—all new—Crown "45" outfit, as listed **$188.95 Cash or $18.89 Down. Complete**—all new Speed "45" outfit, as listed **$213.95 Cash or $21.39 Down.** Crown "45" with Xenar 135mm f/4.7 lens in synchro shutter only **$144.50 Cash or $14.45 Down;** Speed "45" with same lens only **$179.50 Cash or $17.95 Down.** "Bargains" indeed! Request complete Graphic list.

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Get abreast of the times with a new strobe unit! Strobonar I **$82.50 Cash or $8.25 Down;** Strobonar III **$189.50 Cash or $18.95 Down;** Strobonar IV **$369.50 Cash or $36.95 Down;** just released . . . new Strobonar V **$119.50 Cash or $11.95 Down.**

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Exciting new Pathfinder, model "110", with coupled rangefinder, etc., **$249.50 Cash or $24.95 Down.** Standard and reliable model "95" **$89.75 Cash or $8.97 Down.**

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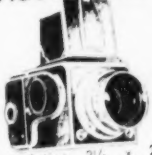

Superlative 2¼ x 2¼ single lens reflex with crisp Extar Ctd. f/2.8 lens **$499.50 Cash or $49.95 Down.**

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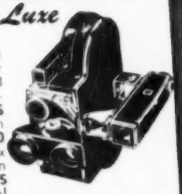

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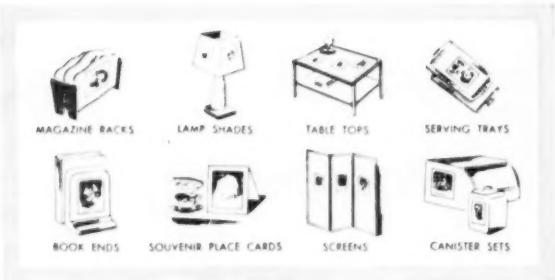

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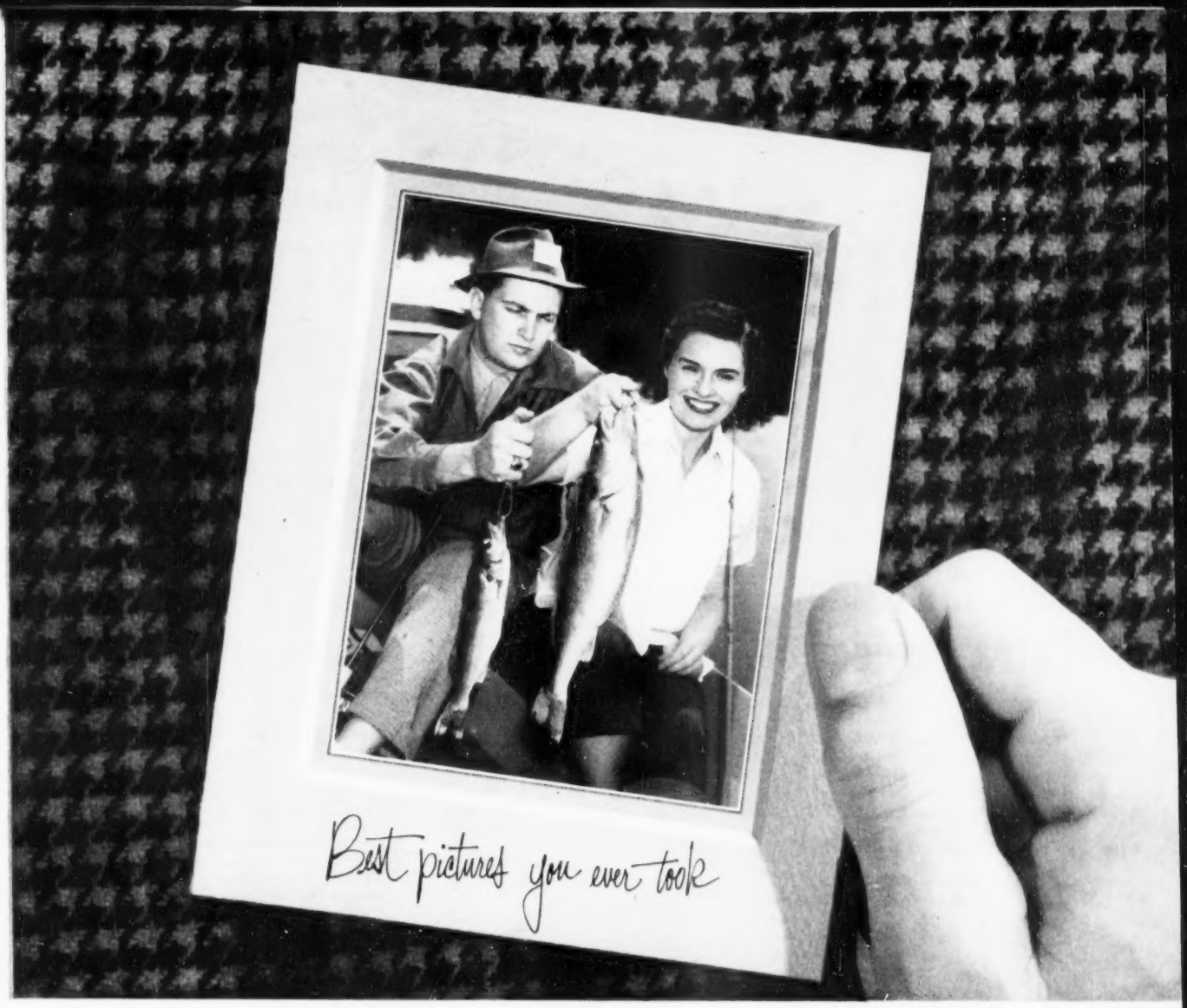

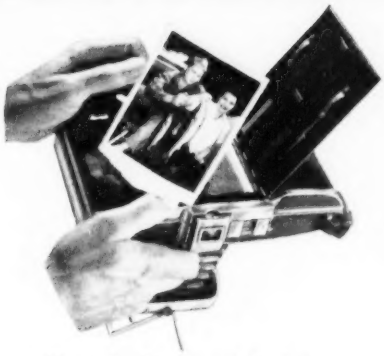

60 seconds after you snap the shutter, lift out a beautiful finished print like this.

. . . ALL FINISHED IN 60 SECONDS

The little lady gets the bigger fish . . . that's one of the times that try a man's soul.

It's almost as exasperating as catching a fine snapshot . . . only to discover days later that it didn't come out the way you wanted it.

With the Polaroid Land Camera there are no more pictures that "got away." The miracle of the Polaroid Camera is this: Without tanks, liquids or effort, it develops the finished picture *in just 60 seconds!* Sharp, clear, jumbo-size prints that rival the work of a professional.

If the pose isn't perfect, you know in a minute how to correct and shoot again. You can't miss a picture.

And the Polaroid Camera is easy to use. Easy "drop in" loading, easy to focus, easy to set the single dial controlling lens opening and shutter speed, easy to lift out the finished print.

If you've been casting around for a truly error-proof camera, the Polaroid Camera is a superb buy. Polaroid picture rolls, handled by 6,000 dealers in the U. S. alone, are guaranteed. Ask your photo dealer to demonstrate the Polaroid Camera for you. Remember — that, too, takes only a minute.

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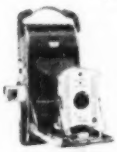
Pathfinder Model 110



Model 95

Why wait days when a minute does it?

POLAROID® *Land* CAMERAS

GOOD NEWS FOR SLIDE FANS

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Photo dealers report that color slide fans everywhere are thrilled with the extra fun their purchase of a TDC Slide Projector brings them! Not only do you enjoy easier, more brilliant, cooler projection with TDC, but the $5 TDC Gift Certificate—offered with each TDC Projector you purchase from now until August 31, 1953—you can add those TDC accessories which mean more projection pleasure and convenience. Use your $5 TDC Gift Certificate to buy famous TDC PRESTOMOUNTS, TDC SELECTRAYS, SELECTRAY Cases, auxiliary slide changers, or TDC's airplane luggage type projector cases. You'll be happy you made TDC your choice!

TDC MAINLINER "300"—300-watt brilliance with powerful built-in blower. Coated 5" f/3.5 *anastigmat* lens in helical focusing mount. Positive micro-tilt adjustment. With Semimatic changer as shown, unmatched at its price, **$62.50***

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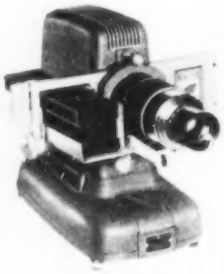

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letters to the editor

'Shooting Marilyn'

Like many others, I have seen scores of pictures of Marilyn. I particularly enjoyed those by Mr. Halsman in your June issue, chiefly because of his waggish remarks which accompanied them. Not knowing French, I had to look up the word *derrière* to be sure Halsman meant what I thought. I started out to be a photographer many years ago, when the chief stock in trade was the "cabinet photo" at $3 a dozen, with faces retouched to look like Jonathan apples. Oh boy, I should have stayed with it! Even at 70 years, I could still enjoy an assignment like the one described by Mr. Halsman.

A. W. Sawyer
Milwaukee, Wis.

Life cover photographers come up with some queer ones and get them published. In *Shooting Marilyn*, a picture on page 68 shows her nibbling on the serving tray, and on the opposite page Halsman is apparently using some queer kind of a reflex with a viewing hood, while the text says he used a Rolleiflex.

S. F. Hodge
Rifle, Colo.

• *Reader Hodge is the victim of a pair of optical illusions. The edge of Marilyn's tray disappears beneath her hand; just what she's eating is not visible. In the other picture, what appears to be a viewing hood is actually a section of the brick wall in the background. The case is unmistakably that of a Rolleiflex.*—ED.

Fiery Cover Girl

I would like to know why you picked your June cover. It would have been nicer to use just a blank page if you were unable to get anything better. There is no doubt that Mr. Mitchell's model is a very beautiful lady, but why does he present her to us as being on fire? The burn must be very painful. And her lips —gosh, the poor girl looks as though someone took a good punch at her. What I would like to know is why the picture was taken in the first place, why you selected it, and whether Miss Nolan will need a skin-grafting job. . . .

J. Paul Roberts
San Leandro, Calif.

Panorama in Korea

I read with some interest your article *Panorama* in the June issue, and thought you might be interested in the use I made of that technique during my recent service in the army. I was in the Signal Corps photography section of the 45th Infantry Division, now serving in Korea. At the time there was a severe shortage of engineer maps for divisional operation. We attempted to continue our delivery of aerial photographs as we had done in Japan, but the small liaison planes were unusable for good pictures due to enemy

This picture was made with one Blue Dot Press 25 bulb in attachment on camera at 1/50th sec., f/16, on type B pan film.

Pictures that stand out

are flashed with . . .

A last-minute check of his tackle and he's ready to hook that big one. Dependable equipment is essential in photography, too. That's why more photographers use Sylvania Blue Dot flashbulbs than any other brand.

Sure-firing Blue Dot flashbulbs respond instantly when you're shooting split-second action. And they give so bright and even a flash of light that you can step up speed for fast action and still stop down your lens for full detail.

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fire at low altitudes. So we started going on patrols with the infantry, and took a series of panoramic views for the headquarters, using a 4x5 Speed Graphic with both normal and telephoto lenses. With mass distribution of the finished prints in both contact and 8x10 size, the operations of the division were speeded up. A man making a patrol report could be more accurate in his description. Artillery forward observers used the pictures for firing. Batallion and division commanders did not need to travel to the front-line outposts to refresh their memory of the terrain. The pictures were also forwarded to higher headquarters, with the result that the entire Korean front was eventually photographed in this manner. According to all reports, we were the first unit to start such a system.

Tom Ford
Norman, Okla.

Having just returned from Japan and therefore missing a few copies while traveling, I was pleased to get the latest PHOTOGRAPHY with the article *Panorama*, because I made some panoramic shots while living in Tokyo and wondered why they just didn't seem to fit together. After reading the article I can see why pivoting on the focal plane isn't the correct position. I will make a few modifications on my camera before attempting any more. I found the Japanese very avid camera fans, and had a group out to my house just before leaving, to take pictures of my daughter and son. They turned up with some very enviable results. Because of their great interest in PHOTOGRAPHY I am enclosing an order for a subscription for their club, called "Ransuikai," in Gifu City, Japan.

Lt. Seward C. Davis
Ft. Meade, Md.

Two from Britain

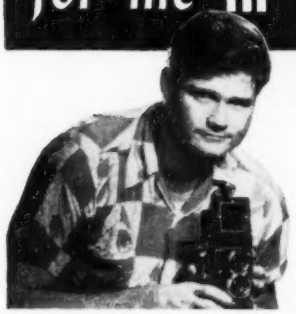
I received my usual package of photographic mags from a friend in New York today. Among them were the latest copies of your own monthly "encyclopedia" of photography. Your publication is always full of extremely useful hints, and is referred to time and time again both by myself and my friends at the local photographic society. I should deem it a great favor if you could please put me in touch with a fellow photographer in your country who has a reflex-type camera fitted with a Kodak Ektar f/2.5 lens. My Ektar is fitted to an old English Pressman Reflex, postcard size, masked down to 2½x3½.

C. Frederick Adcock
6 Cerne Road, Morden
Surrey, England

I wish to correspond and exchange English photographic magazines and prints with amateur photographers in the United States, especially those with Robot cameras. In exchange for copies of PHOTOGRAPHY, I can send the British magazine also called *Photography, Amateur Photographer*, etc.

Clive Mordaunt
Foston, Grantham,
Lincolnshire, England

"NYI TRAINING Started BIG Things Happening for me in PHOTOGRAPHY"



NYI Graduate A. E. Woolley, Jr., owner of Woolley Photographic Studio, Baton Rouge, La.

WRITES A. E. Woolley Jr.

"So many wonderful things have happened since I was one of your students. Here is a partial list of accomplishments:

"I own my own studio, started with less than $100 capital. Business is fine. My work ranges from portraits and magazine assignments to color calendar illustrations. I am also a partner in a photo supply house. I have had magazine articles published and had the thrill of being a two-star exhibitor in the PSA.

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NYI Home Study training has already qualified thousands who either knew nothing about photography, or were strictly amateurs before enrolling. You can match their success easily, quickly, inexpensively through sparetime learning at home. Experts give you PERSONAL attention, guide you at every step. Our FREE book gives you all the exciting details. It shows how YOU can earn *while you learn* photography as a profitable hobby or as your life's work. Send for the book TODAY!

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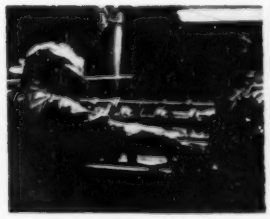

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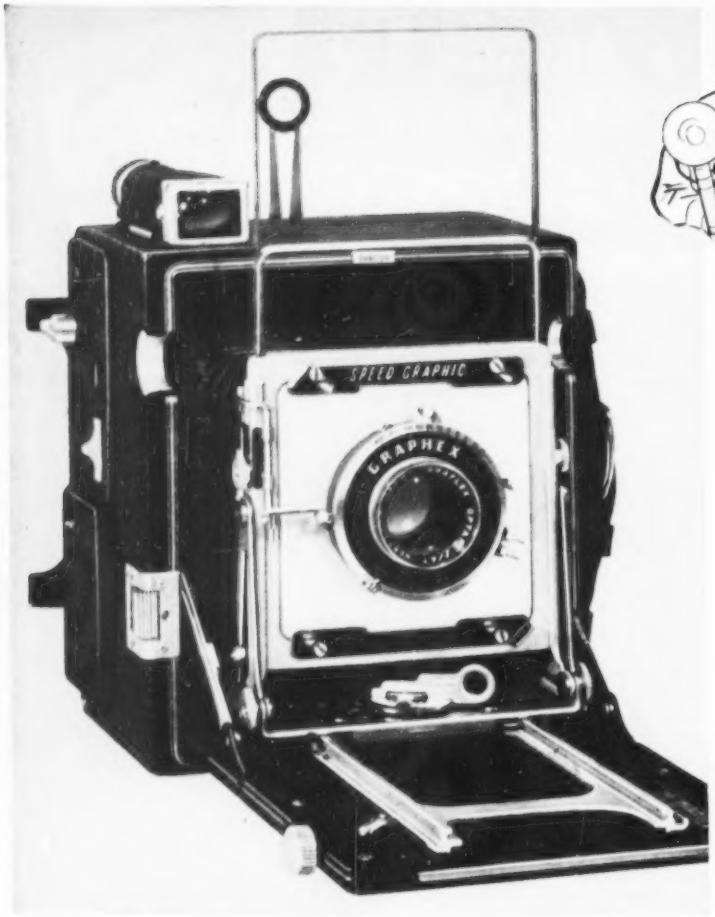

Graflex Prize-Winning Photos by:
Herbert Gehr, Ralph R. Viggers, Robert Comport, Jack Frank, Harry McGonigal, Keith Jones, left to right.

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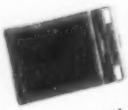

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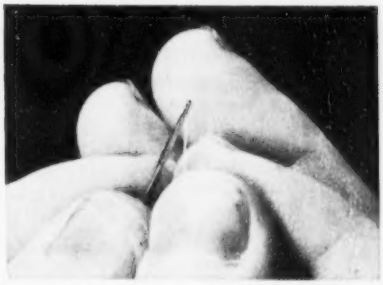

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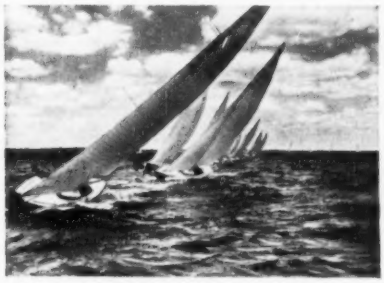

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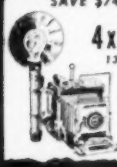

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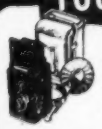

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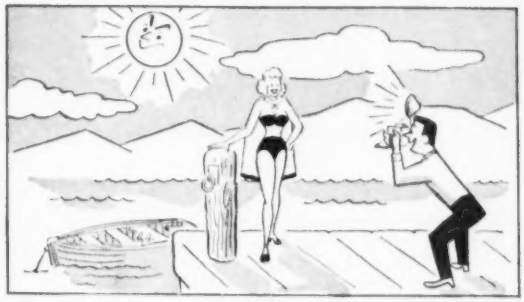

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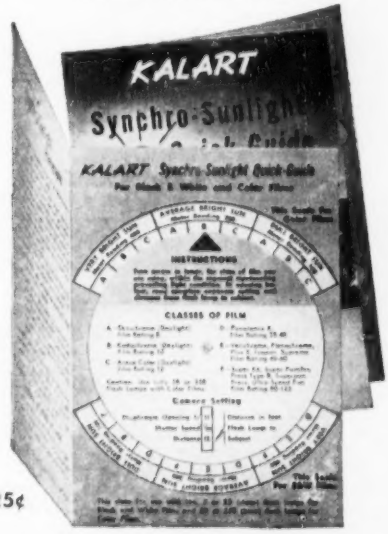

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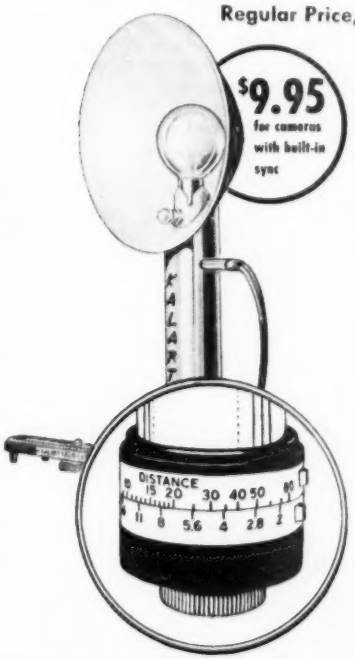

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BRUCE DOWNES'

point of view

Orchids and Brickbats

MY "warning to young photographers" in the June issue apparently went straight to the heart of a sensitive target and released a storm of letters pro and con. I find myself somewhat distressed, though, to realize that I failed to make myself completely clear, as a consequence of which what I wrote has been interpreted as an attack on existing light photography, which it certainly was not intended to be.

Certainly some of the most exciting photographs of the past five years were made by so-called existing light photographers. But as in all major movements available light technique is being imitated by the photographically immature, who have taken the success of such pictures as an excuse for sidestepping the arduous business of mastering photographic technique. Actually existing light photography is extremely difficult and most of its outstanding exponents, as Bob Schwalberg points out, are far more concerned about techniques than most.

My column was written for young people embarking on careers ill-prepared to make the grade in a fiercely competitive field. It was intended to warn them that sample portfolios of sloppy snapshots made in poorly lighted rooms are not likely to keep the wolf out of the darkroom.

Here, anyway, are some of the letters:

• • •

Your column, imparting a solemn warning to young photographers, depressed me because it described me exactly. I am running about like a chicken without a head; I do not know what I can do best. . . . It seems to me, though, that you overemphasized the importance of technique in creative expression. Editors won't buy news photos like a portrait of a queen. They look phony, and they are phony. What technique should do is to pave the road to a photograph that transfers to the viewer the same emotion and experience that was there when it was snapped. What could be better than existing light, or simulated natural light? While there may be some good in bemoaning the disappearance of technique, can't you lay off the green newcomers, not discouraging them to try their wings thoroughly before settling in their niches?

Lamar Cason
Hapeville, Ga.

• • •

Your warning to young photographers, in the June issue, is a "many splendored thing"—but it should have been captioned "Warning to *all* photographers." Because that's what's wrong with the mass and mess of pictures you see these days. To suggest to one of the new "experts" that a fuzzy, grainy, morbid, grey or contrasty documentary isn't necessarily great art is to invite slaughter. Their hatred of technique and what they mistakenly call pictorialism is pathetic. I've long wondered when the reaction to such photographic imbecility would set in. It delights me that yours should be the voice to sound the call for sanity. Why don't you do a real article on the subject? One desperately needs doing. There isn't a subject more important to the welfare of photography. Are we going to be craftsmen or slobs? That's the point.

Aaron Sussman
New York, N. Y.

Sincere congratulations on "Point of View" in the June issue. I believe it will do much good.

Norris W. Harkness
President, Photographic
Society of America
New York, N. Y.

• • •

Candid, existing-light photography is not all there is to photography. But neither is the novelist's trade all there is to writing. The novelist is not expected to write advertising copy, and he seldom does. Why then should the available-light photographer be expected to employ techniques which are alien to his whole way of photographic life? To the candid, existing-light photographer the objective is "to see clearly and respond dynamically." His techniques must be limited to those which allow him to do this, to be the kind of photographer he wants to be. If he chooses to ignore photographic techniques which he feels inapplicable to this end, this is his privilege. The existing-light photographer must admit that his best efforts are often lacking in fine photographic technique as expressed in terms of image clarity, brilliance, gradation and sharpness. Often only the highest degree of painstaking technical skill will result in any picture at all. But it is an error to confuse the existing-light photographer's willingness to accept less than the maximum technical excellence with an attitude of contempt toward photographic technique. On the contrary, the existing-light man recognizes that he is handicapped in a technical sense and is therefore deeply interested in improving his techniques. The high degree of technical excellence among existing-light workers today, and their widespread use of various artificial light sources to subtly build up rather than supplant natural existing light, are both evidences of this spirit. Your statement that "The busiest freelance photographers are generally those who have mastered all the lighting techniques. They are the men and women capable of handling *any* job," is a

(*Continued on page* 99)

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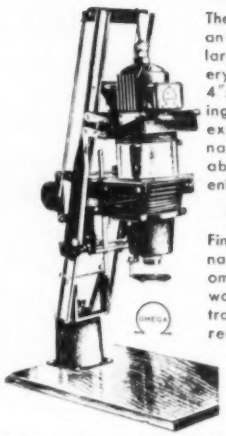

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Exakta VX with f2 Xenon	257.80	25.78
Exakta VX with AUTO Diaphragm, f2.8 Zeiss Tessar	279.50	27.95
Exakta VX with AUTO Diaphragm, f2 Zeiss Biotar	353.00	35.30
Exakta VX with f1.9 Primoplan—Pre-Set Diaphragm	289.50	28.95
New 1953 Deluxe Exakta VX with Pre-Set f2 Zeiss Biotar, complete with new Penta Prism Finder featuring built-in rangefinder	400.00	40.00
With f1.5 Zeiss Biotar	450.00	45.00
New 1953 Deluxe Exakta VX with Pre-Set 50mm f1.5 Angenieux, complete with new Penta Prism Finder featuring built-in rangefinder	442.00	44.20

LENSES and Accessories (all lenses coated)

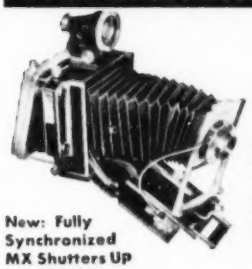
Penta Prism eye-level view-finder	$50.00
Penta Prism eye-level view-finder with built-in rangefinder	85.00
28mm Angenieux Retrofocus f3.5 Wide Angle	120.00
35mm Angenieux Retrofocus f2.5 Wide Angle	99.50
NOVOFLEX BELLOWS EXTENSION	44.50

TELEPHOTO LENSES

75mm Zeiss Biotar f1.5	$175.00
90mm Angenieux Type P-1 f1.8	149.50
105mm Steinheil Telepar f4.5	44.50
135mm Sun Pre-Set f3.8	69.50
135mm Zeiss Triotar f4.0	75.00
150mm Kilfitt f3.5	97.00
180mm Tele-Xenar f4.5	99.00
240mm Tele-Xenar f4.5	135.00
360mm Tele-Xenar f5.5	139.00

Use your earlier model Exakta as down payment for a new 1953 Exakta VX
Long range Astro Telephoto from 400mm to 1000mm in-stock
Buy on our Time Payment Plan

OUR TIME PAYMENT PLAN AVAILABLE TO GIs



Linhof

SUPER TECHNICA 4x5

Multifocus Rangefinder • Tilting and Swinging Back • Revolving Back • Triple Extension Bed • Drop Bed • All Lenses Coupled to Rangefinder • AND NOW NEW INTERNATIONAL BACK* and Ektalite Screen (Accepts all film accesories including Polaroid, Grafmatic, and Roll Film Holders)

New: Fully Synchronized MX Shutters Up to 1/500 Sec.

4x5 LINHOF OUTFITS—Price at right includes camera with lenses (√)

4 x 5	127mm f4.7 Xenar 1/500 MX	135mm f3.8 Xenar 1/400 MX	150mm f4.5 Xenar 1/400 MX	90mm f6.8 Angulon 1/500 MX	240mm f5.5 Xenar 1/400 MX	360mm f5.5 Xenar 1/100 X	PRICE
One Lens Outfits	√						$359.75
			√				389.70
		√					394.70
Two Lens Outfits	√			√			442.00
			√	√			471.95
		√		√			476.95
	√			√	√		560.00
Three Lens Outfits		√		√	√		608.90
			√	√		√	668.95
		√		√		√	673.95

All lenses coated—Other combinations on request—*NEW INTERNATIONAL BACK, $30.00 Additional.

LINHOF 2¼x3¼ CAMERA
Complete 3 Lens Outfit **$57.50 down**

Super Technika 2¼x3¼ Camera, 65mm f6.8 Wide Angle Angulon Lens, 105mm f3.5 Schneider Xenar Normal Lens, 180mm f5.5 Tele-Xenar Telephoto Lens. All in fully synchronized MX Compur Rapid Shutter to 1/500 sec. All lenses coupled to rangefinder. Incl. Linhof holder.....$575.00

TRADES ACCEPTED

SPEED & CROWN GRAPHICS

Complete Outfits

Latest Models All Brand New

Listed are all items in each Graphic Outfit—HERE'S WHAT WE SEND YOU.

YOU'RE ALL SET FOR PICTURE TAKING

(All Items Are Brand New)

- Camera you select
- Coated lens of your choice
- Synchro Shutter
- Kalart Cpld. Range Finder
- Complete Flash Gun
- Graphic Film Pack Adapter
- 6 Cut Film Holders
- Sunshade
- Adapter Ring
- 4 Series VI Filters
- Deluxe Carrying Case
- Factory Guarantee

Size of camera and choice of lens determines price of complete outfit.

(That is, you get the complete Graphic outfit as listed above, and the price you pay is shown following the camera and lens you choose.)

COMPLETE OUTFIT PRICES

SIZE	LENS	SPEED GRAPHIC	CROWN GRAPHIC
2¼ x 3¼	f4.5 Ektar 4"*	$319.00	$279.00
	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3¼ x 4¼	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5¼"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5¼"	329.00	284.00
4x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5¼"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5¼"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Schneider Xenar 6"	369.00	324.00
	f3.5 Zeiss Tessar 6"	399.00	354.00

Outfits furnished with Ektalite Screens at no charge. *With 1/800 sec. flash supermatic shutter at $13.00 additional. All Zeiss lenses "T" coated. All Graphics with GRAFLOK backs.

3¼x4¼ SUPER D GRAFLEX with 6" or 7½" EKTAR.....$246.75
4x5 SUPER D GRAFLEX with 7½" Kodak Ektar Lens.... 267.25

GRAPHIC ACCESSORIES

Roll Film Holders for Graphics or Graflex, 2¼x3¼	$18.95
for 3x4 and 4x5 sizes	21.50
Grafmatic (6 septum) holders 2¼x3¼, $14.85—4x5	21.95
Graflarger—complete with stand	52.50

New Graphic Cameras—boxes only

(lens installed at no extra charge)

2¼x3¼ Century	$ 85.00
2¼x3¼ Crown	123.80
2¼x3¼ Speed	164.45
3¼x4¼ Crown	120.60
3¼x4¼ Speed	162.25
4x5 Crown	126.40
4x5 Speed	170.45
4x5 Graphic View II all metal w. case	148.50

NEWEST GRAFLEX CAMERA

Graflex 22—2¼x2¼ Reflex	$89.50
Graflex all metal tripod	31.50

WESTEN'S CENTURY GRAPHIC OUTFIT

2¼x3¼ Century Graphic with f4.5 Triaptar lens including same accessories as those listed for Speed and Crown Outfits $204.00

SPECIAL LENSES for GRAPHICS

90mm f6.8 Wide Angle MX synch	$39.50
240mm f5.5 Tele-Xenar synch.	95.00

***Subject to inspection.** *Buy on our Time Payment Plan*

Our Time Payment Plan
ONLY 10% DOWN
Send 3 credit references with order

Westen's

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NEW COLOR FILM
With Speed of Fastest B & W Film
35mm SUPER-TOMIC EXPOSURE INDEX 125
15 Exposure Roll $3.95 30 Exp. Roll $5.95
Price Includes Processing and Mounting. TRY IT—Makes Possible Color Shots Never Before Obtainable.

The men behind Camera Counters, who know cameras best, proudly recommend the...

Voigtländer

35mm VITO III

with the famous f2 coated Ultron lens and combined coupled range-viewfinder

$159.50

Carrying Case $10.50

Here is an instrument that can be used for every picture-taking assignment . . . for home, for business, for industrial use, for the scientific laboratory, for medical photography . . . its uses are unlimited and its picture-results are unsurpassed.

Even at full aperture, the high-efficiency of the six-element Ultron f2 Coated Anastigmat Lens gives needle-sharp definition right to the very edges of the negative. Gives excellent, subtle contrast of detail with life-like effect. The Ultron f2 is an all-purpose lens and is corrected for color and possesses outstanding resolving power. The lens is fully protected when the camera is closed.

Mail orders filled.
Liberal trade-in allowance.
Time payments on local and suburban sales, if desired.

Willoughbys

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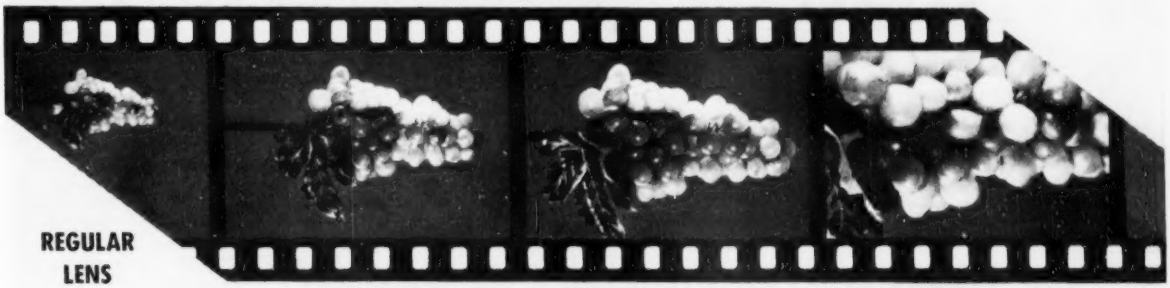
CLOSE-UPS!

Your camera can take them perfectly*

with the **PROXIMETER**

the sharp-focus lens that works as close as 10 inches

HERE IS A VISUAL DEMONSTRATION OF THE RESULTS YOU CAN GET WITH THE PROXIMETER



REGULAR LENS | **PROXIMETER I** | **PROXIMETER II** | **PROXIMETER I and II**

Ideal for technicians, hobbyists, scientists and businessmen

The Proximeter attaches to a lens like a filter. It fastens securely by means of a screw-lock, uses the regular range-finder view-finder of your 35mm camera. Has automatic Parallax compensation. Actually, it's a matched pair of supplementary lenses, the lower one located in front of the taking lens and the upper one in front of the range-finder view-finder. Can be used with or without a tripod.

It's simply terrific for work in the clinic—dental work—photographing detail, copying important papers and maps, police photography, nature studies, photographing miniatures, photographing coins and stamps, flowers or small machine parts — in short, wherever closeup work is required.

Model I is for distances from 38 to 20 inches, and Model II for distances from 20 to 13 inches. The combination of the two models brings the distance down to 10 inches.

PRICES: *Proximeter I or II for:*

*Retina	$24.95
*Kodak Signet	19.95
*Vito III	21.95
*Prominent	26.50
*Contax	40.50
*Leica	30.50
Accessory Adapter Ring for Elmar	$1.45
Accessory Adapter Ring for Summar	1.45
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Your filters will be Enteco

Why wait?

Photographers of all ages, stages and styles keep promising themselves: "Some day, I'll shoot my pictures with Enteco filters." Friends, friends — why wait?

Enteco, the professional photographer's finest filter, sees what you want to see, today . . . controls what you want to control, now . . . matches your film to your subject or scene, to give you matchless results, always.

And, your Enteco filter does this because it's treated like the optical accessory it is. From A to Z, it's built in Enteco's own optical plant. Six times, it's tested—for precision, parallelism, flatness—to make sure it will maintain the sharpness of your most critical lens!

For the finest picture your camera can produce, get the finest filter money can buy: Enteco.

Enteco filters, for black and white or color films, cost only $1.60 in Series IV, Series V $2.00 and Series VI $2.50. Your regular dealer can supply any Enteco filter, or—if out of stock—order for you.

FREE *Take better pictures, immediately. Enteco's free bulletins on films, filters, supplementary lenses, other attachments. Write now.*

Ready for action in 10 seconds flat—when you have an Enteco Adapter Ring

For simplicity, speed and assurance, equip your camera with an Enteco Adapter Ring. Slip-on, grip-on, screw-in, bayonet types—precision machined from Duraluminum—make it easy to attach your Enteco filter in just 10 seconds! Enteco Adapter Rings, in all sizes for all lenses, for all cameras: $1.20 up, depending on type and size.

FOR AMERICA'S FINEST FILTERS and LENS ATTACHMENTS, SAY: Enteco

Enteco INDUSTRIES, INC.
610 Kosciusko St., Brooklyn 21, N. Y.

tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

Now, 3-D Television? At last report, Hollywood was still uncertain as to whether true stereoscopic (3-D) movies, wide-screen projection (*a la* CinemaScope and Cinerama), or a combination of both held the key to regaining the audience lost to television. As if things weren't bad enough, the American Broadcasting Company came along last April 29 with a successful demonstration of three-dimensional television; and soon afterward, Dr. Allen B. Du Mont announced that his laboratories were developing a three-dimensional color TV system which might be ready for demonstration by the end of 1953.

The ABC show, put on for newspapers and writers attending the Hollywood convention of the National Association of Radio and Television Broadcasters, was crude in some respects. It did show clearly, however, that a system had been developed which was capable of reproducing apparent depth. The TV receiver incorporated two picture tubes, one carrying the left-eye view of the scene and the other the right. These views were projected alternately on a screen through polarizing filters at a rate of 30 images per second each. Spectators wearing properly oriented polarizing spectacles were able to see a series of moving three-dimensional images as though both views were being projected on the screen simultaneously. The experimental broadcast, which went out over ABC's Hollywood station KECA under a special FCC permit, included live material and Lloyd Nolan's prologue to the pioneering 3-D movie *Bwana Devil*. For the live program, a simple mirror attachment on the conventional TV camera produced the two images, with a 3-inch inter-ocular separation.

B-C Solenoid Synchronizer. Heiland's new LC-Synchronizer for conventional flash is the first B-C unit to permit solenoid-actuated camera shutters to be synchronized electrically with the peak light output of the flash lamp. In the past, it was necessary to have some sort of mechanical delay device such as a detent switch or vibrator in the firing circuit to keep the solenoid from opening the shutter before the lamp reached its peak (between 15 and 19 milliseconds after the closing of the circuit). A clue to Heiland's new delay system is evident in the term "LC" which stands for "inductor-capacitor" in electrical engineering terminology. Either Heiland's "electromatic" coil or any other manufacturer's solenoid shutter-release attachment (normally used with non-B-C flashguns) may be employed with the LC-Synchronizer.

The unit makes use of a new 30-volt Heiland battery for its main power source and a 4-volt mercury-iron battery for auxiliary focusing devices. A variety of input and outlet connections are provided on the battery case, along with a selector switch permitting the unit to be used either (1) as a straight synchronizer, (2) as a flashing unit fired by an internally synchronized shutter, or (3) as an unsynchronized triggering device for a solenoid-actuated synchro-shutter.

Analyst 16-mm Projector. The new Kodascope Analyst Projector for 16-mm silent motion pictures has been specifically designed for the careful scrutiny of visual data recorded on cine film. It can move the film in either direction or stop it altogether for single-frame examination. Stops and starts are practically instantaneous. There are two motors in the projector: (1) a constant-speed blower motor which exercises a maximum cooling effect at the projection lamp regardless of whether the projector is running forward or backward or standing still, and (2) a two-speed governor controlled motor whose only function is to move the film through the projection gate. The usual safety shutter has been replaced by a particularly efficient type of heat-absorbing glass, to avoid blanking out of the picture when the film is reversed. A remote-control reversing switch is also included among the unit's features to permit a lecturer or demonstrator to control its operation from a considerable distance. Over-all dimensions of the unit, which includes a daylight projection screen, are 12½x14¼x10¾ inches; price, $295.

Chicago Trade Show II. Here are some of the interesting developments that were crowded out of last month's T&T report on the 1953 MPDFA trade show: Overseas manufacturers are apparently convinced that the demand for view and press cameras here is still far from fulfilled. Willoughbys treated us to a long look at the new 2¼x3¼ Bertram press-type camera which will be on hand early this fall. Outstanding among its many features is the fact that when different lenses are mounted in front of the camera's integral Compur shutter both the rangefinder and the field covered by the viewfinder are automatically adjusted for the focal length of the lens in use. The camera back swings in all directions; the front remains fixed. Equipped with normal, wide-angle, and long-focus Schneider lenses, the Bertram is expected to cost about $500 . . . A second interesting newcomer in this group was the Plaubel Peco Super View 45, from the makers of the famous Plaubel Makina camera—imported by Aetna Optix, New York City. Front and rear standards are mounted to swing and tilt in all directions. Their respective axes are calibrated from 0 to 180 degrees of arc, with click settings every few degrees. Fitted with a 4x4-inch lens-board holder, the Peco's price was pegged at "about $295." . . . And finally, in an apparent bid to capitalize

FOR COLOR and FOR BLACK and WHITE

Spiratone AUXILIARY TELEPHOTO AND WIDEANGLE LENSES HAVE PROVEN A MUST FOR 35mm

For these Cameras: Argus C2, C3, C4, 21, Bantam, Beloy B, B2, C, B22, C22, Contessa 35, Edinex, Kodak 35 (RF), Mercury II, Perfex, Polaroid Land, Pony 828, 135, Retina I, II, Signet, Vito and most other 35MM cameras.

$29.95 Set of Telephoto and Wideangle lenses in double leather case, for any camera listed. $16.95 each lens

NEW! MATCHING TELEPHOTO AND WIDEANGLE FINDERS, for use with auxiliary lenses. Can be used handheld or fit accessory clip of Retina, Contessa, etc. For Argus C3, easily installed accessory clip $1.00. Finders are chromefinished, precision made. EACH $3.95. Both for $7.49.

FILTERS: Your choice of medium yellow*, green*, orange*, red*, haze*, photoflood*, type A, UV-16, UV-17 and skylight for use with Spiratone lenses.
Each filter, **$1.00**

Wideangle Finder Attachment for non-reflex 35MM and 828 cameras. $1.95

PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:

- Extra-hard S-coating
- Full color co.rection
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

***TAX REDUCTION SPECIAL**
FREE: Your selection of any two of the filters marked * with every Spiratone aux. lens ordered. With order for set, select four free filters or pay only $4.98 and receive all ten filters listed.

When ordering, be sure to state what camera and lens you have.

BRAND NEW FEATURES NOT AVAILABLE BEFORE

Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera.
All lenses furnished with either built-in or separate filterholders (save $1.25 or more per lens)! Interchangeability of adapters, so that one lens may often be used on several different cameras.*
Scientifically designed means of attachment of auxiliary lens to camera — every adapter expressly fitted for your camera.
*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only —additional adapters are $1.25 each.
Shipping cost, for 1 lens 25c for set of lenses 50c

FREE 12 Page Booklet Tells All About Auxiliary Lenses. Write For It!

RELIABLE 8MM-16MM-35MM COLOR FILM

PRIVATE BRAND *Packaged expressly for Spiratone by experienced Rochester manufacturer*

35mm Color Transp. for 4½x5, 8mm Color Movies, 5c a ft. Only after exhaustive tests did we convince ourselves that this film was worthy of being sold under our own name, with our guarantee, and in the full knowledge of our responsibility towards our customers who know that 'bargain-hunting' for films has often proven the wrong kind of economy. This film is manufactured and processed in ultra modern laboratories, under strict quality control. It has an ASA speed of Daylight 10, Tungsten 16, requires standard conversion filters. Quantity orders may be assorted Daylight and Tungsten types.

35MM, IN METAL CARTRIDGES
20 exp., ea. $1.98; 3 for $ 5.49; 6 for $10.69
36 exp., ea. $3.59; 3 for $9.95; 10 for $29.95
Prices incl. proc. and mounting of doubleframe transp.

35MM BULK, INCL. PROCESSING
27½ ft. $9.95; 50 ft. $16.95; 100 ft. $29.95

8MM, 25 FEET (DOUBLE-8)
$2.69 ea., 4 for $9.98 (Processing included)
16mm, 100 ft. $7.49 ea.; 3 for $21.98 (Proc. incl.)
Add postage.

35mm DAYLIGHT LOADER $4.95

including five cartridges IF PURCHASED TOGETHER WITH MINIMUM OF $10.00 WORTH OF BULKFILM.
It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself.
LOADER: alone with 5 cartridges, $5.95 Sh. Wt. 4 lb.
BULKFACTS: 27½ ft. yield 8 20 or 5 36 exp. loads; 50 ft. yield 14 20 or 9 36 exp. loads; 100 ft. yield 29 20 or 19 36 exp. loads.

Closeups WITH THE Argus C3

RANGEFINDER-COUPLED, parallax-free close-ups become simple snapshots with the new PROXI-FOCUSER which fits ingeniously over range and viewfinder windows and makes focusing and composing as foolproof as ever.
Plus 1 model focuses to 20"; Plus 2 model from 20" to 13"; Plus 3 model from 13" to 10".
Each Proxifocuser comes in a leather pouch with a matched Ser. V closeup lens to fit filterholder ($1.10, from us). Proxifocuser, with closeup lens, any model **$4.95**, all three for **$13.95**
Plus 1, 2, 3 Proxifocusers, with extension tube set (for complete focusing range from 36" to 2") **$18.95.**

EXTENSION TUBES

make possible extreme close-ups, even to a 1:1 coverage. New extension Tube set contains 5mm, 15mm, 30mm metal tubes, and table showing coverage and setting **$5.95**
Shpg. Cost, ea. item 10c

Accura REFLEX HOUSING for LEICA, CANON $39.95

Leica and Cannon owners eagerly awaited this precision accessory at a price they could afford! Now, with this small investment, your Leica becomes a single lens reflex camera! You see an upright, enlarged image through the adjustable magnifier on an extrabright groundglass. Camera may be turned for vertical pictures by just pressing a button. When shutter is released, mirror jumps up, permits lens to expose film. The Accura Reflex housing is ideal for telephoto work, for closeup, scientific, medical, macro and micro photography. Here are some of the accessories available:

Set of three extension tubes	$5.95
Focusing Extension Tube	$9.95
Bellowscope	$26.70
135mm f:3.8 Sun telephoto lens	$49.95

FRESH, SAFETY, GUARANTEED 35mm RELOADS IN METAL CARTRIDGES

KODACHROME 20 EXP. $2.25
DAYLIGHT TYPE, 20 EXP.
Processing (w.o. mounting) by Kodak (25c per roll) — 5 for $10 postpaid

ANSCOCOLOR 20 EXP. $1.50
Daylight or Tungsten, Types 235 or 234, same as factory packed spools. Processing incl. 2X color prnt. per roll $1 — 8 for $10.50 postpaid

PLUS X or PANATOMIC X or SUPER XX 20 EXP. 40c
36 Exp. each 60c, 4 for $2. Ship. Cost: For 1, 5c; 3 to 5, 20c; 6 to 8, 25c — 6 for $1

FRESH TESTED 35mm KODAK NEG. COLOR 20 EXP. $2.98

Film is fast (ASA 16), daylight type (uses Kodachrome conversion filters) and produces negatives in complimentary colors. From these, inexpensive b&w prints, color prints and color transparencies can be made, the latter of a quality equaling the finest reversal films. Price includes processing with one set of mounted doubleframe color positive transparencies, 7 for $19.75. *An extra set of color slides is available any time at $1.00, but as a special introductory offer, we are supplying this film incl. processing and TWO sets of transparencies at $3.50, three for $10.00. Shpg. Cost 5c per roll.*

Comparable to 6c Slidebinders 2x2 Glass Slidebinders In lots of 200 2½¢ ea.

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Preqummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for **$5.00.** Ship. Wt. 5 lbs.
Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid **$1.00**
200 singleframe (Mercury) Masks **$1.75** Masks fit glass
200 Square (Robot, Tenax) Masks **$1.75** and metal binders

SAVE up to 50% on 2x2 METAL Slidebinders 25 for $1.75 low as 5¢ ea.

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. 18 for $1.26 54 for $3.51 100 for $5.95, 500 for $26.25
Shipping Weight 1 lb., 2 lbs., 4 lb., 20 lbs.

POLARIZING FILTER Series V $2.49

21.5mm $2.00 — Ser. VI $2.98 — Ser. VII $3.98
The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.
Formerly, you had to pay $6.75 for a Series VI, $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!
Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at no additional cost.

GIGANTIC SALE IN OPTICAL GLASS FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photoflood conversion, UV15, UV16, UV17, PLUS 1 (20" to 36") PLUS 2 (13" to 20"), PLUS 3 (10" to 13"). Shipping Cost one to six filters 10c.

Ser. V ea. . $1.00	DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).
Ser. VI ea. . $1.25	Ser. V ea . $1.29
Ser. VII ea. $2.00	Ser. VI ea. $1.49

Available in "Deluxe" only: light yellow, #12, #2A, #85B, #80, #81A, B, C, D, EF, 1-D, 2-D, and all of above.

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI), $1.25 (Ser. V).

A revolutionary new development 35MM COLORFILM, ASA 125 15 exp. roll $3.95

As fast as the fastest b&w film, this color film, while yielding rich, perfectly balanced 35mm color transparencies, makes possible action shots at top shutter speeds, subjects requiring great depth of field at smallest openings! With conversion filters, perfect indoor shots under relatively poor light conditions can be obtained. Prices include processing and mounting of doubleframe transparencies. 30 exp. roll $5.95. 27½ ft. bulk $27.25.

CHANGING BAG $3.95 postpaid

One of the most important 'tools' of any photographer. Whether for use in an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cutfilm holders or for developing films when no darkroom is available, a changing bag is justly referred to as a 'portable darkroom'. Double zippered inner and outer bags, made of the finest cloth, make this bag lightproof in brightest sunlight. 17"x16" Working Space, plus elastic sleeves—bag was ever offered at. Professional Model 27" x 30" working space, an $11.00 value **$6.95**

THE CHOICE IS DIFFICULT . . . SO WE HAVE MADE UP A 35mm COLOR FILM TRIAL PACKAGE

One Each of Five Different Kinds, 95 exp. $11.66

One Each of Five Different Kinds, 95 exp. $11.66		
Kodachrome, Daylight Type	$2.25	20 exp.
Anscocolor, specify Dayl. or Tungsten	1.50	20 exp.
Colorfilm ASA 125, Daylight	3.95	15 exp.
Kodak Negative Color, Daylight	2.98	20 exp.
'Private Brand', specify Dayl. or Tungsten	1.98	20 exp.
TOTAL VALUE	$12.66	95 exp.

Your cost, including processing of all films except Anscocolor, $11.66. *Shp. Cost 25c*

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Shipping Cost: 30c.

Anscocolor, 27½ ft. $7.95
Emulsions No. 235 (Daylight) or 234 (Tungsten), same as Ansco's factory-packed cartridges. Not to be confused with other emulsions or outdated stock. Price includes 5 cartridges, 50 ft. (+ 8 cart.) $13.98; 100 ft. (+ 10 cart.) $25.95.
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WRITE

LIFE Color LABS Dept. PP-8 204 Washington Ave Albany, N. Y.

on the excellent reception of the Linhof Super Technika line, Kling Photo Corporation, New York, presented their new Linhof Kardan all-metal view cameras—4x5, 5x7, and 8x10. Distinguished by the incorporation of a "cardanic" universal joint in the mounting of the front and rear standards, the Linhof equipment is also structurally rigid, eye-appealing, and versatile in its adaptability to different purposes and film sizes. (A complete description appeared in last month's Trade Notes & News Dept.)

Changes in the design and structure of various G-E photoflash lamps also made significant news. Lead-in wires now have their tips, which hold the inflammable primer beads, bent at right angles to the wire stem so that the blackening of the bulb at the instant of ignition occurs at the top and in the neck of the bulb instead of on opposite sides. This is claimed to increase the effective bare-lamp light output by as much as 10 percent. Secondly, all G-E midget lamps are now being made with retaining pins extruded from the lamp base instead of being inserted separately—thereby minimizing electrical resistance between pins and base. G-E's new PH-8 sub-midget flash lamp was also announced—with a rating of 8,000 lumen-seconds and incorporating a BT-8 bulb (slightly enlarged around the middle) instead of a straight-walled shape like competing T-8 flash lamps. A more sensitive chemical primer and finer filament wire were also announced for the entire G-E line, for easier flashability.

Bolsey's new B-22 and C-22 "set-o-matic" cameras with their mechanical lens-diaphragm controls, to take the calculations out of amateur flash photography, seemed headed for a good reception. The principal is not new: several years ago, a clumsy diapraghm control attachment was available as a press-camera accessory. By comparison, the Bolsey device is compact and very practical, though limited to exposures of 1/50 second. This should put an end, among Bolsey fans, to the prolonged wrangle between advocates of the guide number system who disdain memorizing lists of lens openings and subject distances and supporters of the list system who are allergic to simple division (guide number divided by distance equals *f*/ number, and *vice versa*).

More than casual interest was accorded:

Argus Cameras, Inc., for their new Sandmar Wide-Angle *f*/4.5 lens for the Argus C3, taking in 64 degrees of angle, plus—at $59.95 with clip-on optical finder.

The Zoomar Corporation, for a 16-mm ciné zoom lens, soon available—an *f*/2.8 with range of focal lengths from 25 to 75 mm, suited to all C-mount and Kodak 16's; it's no larger than a standard 3-inch lens and will be priced around $600.

Ditto Camera Co., for Ditto "99" double-frame 35-mm rapid sequence camera (12 to a full winding of the spring motor)—*f*/2.8 lens, 1/25 to 1/1000-second shutter with M and X synchronization, at $99.50.

Aires Camera Co., New York, for a line of sturdy twin-lens reflex cameras of Japanese manufacture priced from $99.50 for a simplified model to $164.50 for Deluxe 500 N model equipped with a 75-mm *f*/3.5 Nikkor lens in a partially synchronized shutter with speeds to 1/500 second.

Graflex Inc., for unveiling the Graflex 22, 400-F model, fully synchronized at all speeds via time-delay selector lever for M, F, or X synchronization—priced at $158.

Eastman Kodak for their practical "Brownies from Britain" program to satisfy the demand for low-cost cameras and also fulfill the nation's trade-instead-of-aid campaign; the all-metal Brownie 620 Model D flash camera is priced at $9.75 and the Brownie 127 at only $4.75.

Keystone Manufacturing Co., for incorporating an automatic light-control switch in three of their better projectors—an almost incalculable convenience.

Nikon Camera Co., for maintaining the blistering pace among manufacturers of fine lenses with the introduction of the 28-mm *f*/3.5, 35-mm *f*/2.5, and 85-mm *f*/1.5 Nikkor lenses.

E. Leitz, Inc., for their new 50-mm Summicron *f*/2 lens, a 7-element objective of new design with but one cemented pair; it features extremely short length in a collapsible mount with an over-size front element designed to surpass all competitors in resolution without vignetting at the corners of the picture area.

Voss, for the Peka Ringblitz, an imported circular flashtube rig intended to fit in front of any camera lens with suitable adapter equipment.

B&H Multicontrast Emulsion! A recent survey of the patent literature reveals the fact that U. S. patent 2,620,272 was granted on December 2, 1952 to Dr. George Schwarz of Bell & Howell for a variable-contrast printing emulsion. The latter is prepared by dividing a high-contrast emulsion into at least three equal parts, one of which is left unsensitized and the others differentially sensitized for longer wavelengths of light by one or more non-diffusing dyes. The various batches are eventually blended together and coated on a support. The resulting material produces high-contrast prints when exposed by light in the region of inherent sensitivity and softer results by exposure to the longer wavelengths of light to which the various fractions of the emulsion have been sensitized. . . . Incidentally, Gevaert's new Multi-Contrast printing paper, despite its name, is *not* a variable-contrast paper of this type. It is a special photo-finishing material of wide latitude which produces "normal" gradation when printed from a wide variety of amateur negatives. Its response is manipulated by varying the exposure time.

Rollei Telephoto Attachment. A supplementary lens attachment that doubles the effective focal length of any Rollei camera equipped with a bayonet-type mounting ring is now being distributed here in limited quantities by Burleigh Brooks, New York, who import the Rolleiflex and Rolleicord line. Made by Carl Zeiss, the attachment is known as the Duonar 2x. It produces a sharp *circular* image with an approximate diameter of $1\frac{11}{16}$ inches in the center of the $2\frac{1}{4}$-inch square field of the normal Rollei film frame. The

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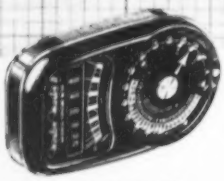

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maximum effective aperture of the Duonar 2x attachment is $f/5.6$, enabling the user to use any of the normal Rollei lens calibrations between $f/5.6$ and $f/22$ when the attachment is in place. Minimum focusing distance for the complete lens combination is 12 feet. Because of special optical glasses used in the construction of the Duonar attachment, a light yellow tinge is imparted to the light transmitted. A 1.3x exposure factor is recommended for precise work. All of the glass-air surfaces of the attachment have an anti-reflection coating, minimizing further light losses.

Leica shutter mechanism changes announced in the recent past keep the shutter fully open at all speed settings up to 1/50 second instead of to 1/30 sec as heretofore. This facilitates the use of the camera for electronic flash exposures which require a fully-open shutter at the fastest possible speed—to minimize ghost images caused by extraneous light. Also, the attendant change in exposure-time markings makes the progression of speeds conform more closely, though not entirely, to the specifications of American Standard PH3.3-1952, *Exposure Time Markings for Focal-Plane Shutters Used in Still Picture Cameras.* Basic aim of the ASA system is to have each exposure-time marking double the exposure produced by each preceding marking, except for the top speed. All new Leicas with a full range of shutter speeds are now calibrated as follows: 1/1,000, 1/500, 1/200, 1/100, 1/75, 1/50, 1/25, 1/15, 1/10, 1/5, 1/2, and 1 second.

XeroX Camera No. 3. Haloid's xerographic reproduction equipment which has been available on a rental basis during the past few years has been suited only to same-size (1:1) duplication. A new XeroX No. 3 camera has recently been announced which handles copy anywhere between 50 and 150 percent as large as the standard 8½x13-inch reproduction produced by this electrostatic "dry-photography" process. The new camera, including a 10¼-inch $f/10$ process lens, four 150-watt reflector flood lamps, a 17x22-inch copy board, electrical timer, and an electrically operated shutter, fits on top of a 5x2-foot table. After the charged 8½x13-inch XeroX plate has been exposed in the new camera, it is processed in the XeroX Copier by cascading a black resinous powder over its exposed surface. The resulting positive image is then transferred to an offset paper master, for duplication, or to a sheet of paper where it is made permanent by heat fusing. The new camera and associated finishing equipment, all of which plug into any 115-volt a-c house line, rent at $90 a month whereas the rental charge for same-size xerographic reproduction equipment is $60 a month.

Odds & Ends. Kodak's rapid document copying system previewed in July 1952 T&T just after it came out of the development laboratory is now available in the form of the Verifax Printer. Available through the E-K Industrial Sales Division, at $240, the equipment makes a single photo-exact copy of letter-size printed material or line copy in 50 seconds; three copies in 60 seconds—under normal room lighting. It uses 110-volt household current.

. . . Exposed Gevacolor film brought here by tourists and other European visitors is being processed without charge through the facilities of the Gevaert Company of America, Inc., 423 West 55th Street, New York City 19. Film sent to the New York office is immediately dispatched to Gevaert's Belgian plant and returned at no cost to the customer—since processing is included in the original purchase price of the film. The manufacturer hopes to make Gevacolor film available in the United States at a later date.

. . . The fact that a cylindrical anamorphoscopic lens attachment and wide-screen movie system like *CinemaScope* were introduced here in 1931 was revealed in the March 1953 issue of *American Cinematographer.* Marketed by the C. P. Goerz-American Optical Co. as the Staats-Newcomer-Goerz "Cine-Panor" lens for 16-mm movies, the attachment was claimed to take and project a 50 percent wider picture. It was reported to be the development of a New York physicist and mathematician, Dr. Sidney H. Newcomer.

. . . Improvements in infrared emulsion sensitization are coming along to such an extent that astronomical studies formerly requiring 4-minute exposures can now be photographed in only 12 seconds. This has been made possible by the development of Kodak spectroscopic plates and films of Class Z sensitization which incorporate a sensitizing dye carrying beyond 1200 mu in the infrared range. These materials were intended principally to facilitate the study of the ultimate helium emission line at 10,829 Angstrom units.

. . . The new Picker-Polaroid process for making 10x10-inch radiographs on paper by the Polaroid-Land 1-minute reversal-transfer process is said to be suitable for industrial as well as medical X-ray work according to an article by J. A. Reynolds of the Picker X-ray Corp., in the Summer 1952 issue of *Non-Destructive Testing.* If and when demand for industrial applications warrants the adaptation of present medical equipment, it is suggested that Polaroid film on a plastic base with a density range from .04 to above 3.0 will be more suitable than present paper base material for matching high-contrast subjects.

. . . Westinghouse has recently developed a compact filament design for its home-movie projection lamps which is claimed to produce up to 20 percent more light on the screen than other projection lamps of equal power. Intended for 8 and 16 mm film projection, the lamp is being supplied in the 500 and 750-watt sizes. Bell & Howell, who have incorporated the new lamp as standard equipment in their projectors collaborated with Westinghouse in the development and engineering of the new filament assembly.—

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Leica IIIC f3.5 Elmar ctd.	259.00	149.50
35mm Summaron, f3.5	102.00	79.50
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50mm Summitar, f2.	173.40	99.00
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50mm Summicron f2	183.00	
85mm Summarex, f1.5	442.00	274.00
90mm Elmar, f4., chrome	98.00	69.50
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65mm, f6.8, Schneider W. A. Angulon, Compur, MX 63.36
90mm, f6.8, Schneider W. A. Angulon, Compur, MX 67.26
120mm, f6.8, Schneider W. A. Angulon, Compur, X 85.00
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135mm, f3.8, Schneider Xenar, Press Compur to 1/400, MX .. 99.00
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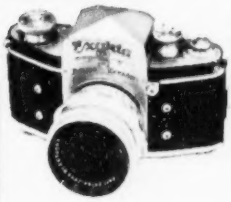

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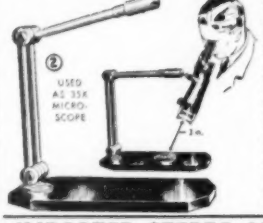

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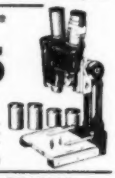

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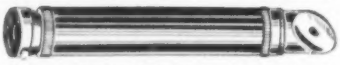

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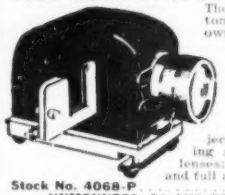

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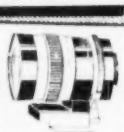

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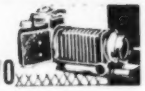

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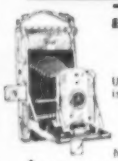

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Nikon F 1.4 Nikkor ¢* ..379.50	230.00	170.00
Kine Exakta I F 3.5 Tessar ¢*	84.50	65.00
Kine Exakta VX F 3.5 Tessar ¢* 249.50	172.50	140.00
Kine Exakta VX F 2.8 Tessar ¢* 269.50	186.00	150.00
Kine Exakta VX Body Only ¢* ..209.50	155.00	110.00
Kine Exakta VX, F 2 ctd Biotar 353.00	236.00	190.00

REFLEX CAMERAS

Ciroflex D F 3.5 ¢*	48.00	38.00
Ciroflex E F 3.5 ¢*	68.00	55.00
Graflex 22, F 3.5 ¢* ..89.50	62.00	55.00
Graflex 22 400 F 3.5 ¢*..124.50	79.00	60.00
Graflex 22 400F F 3.2 ¢*..158.00		75.00
Auto Rolleiflex F 3.5 Xenar ¢	117.00	85.00
Auto Rolleiflex F 3.5 Tessar ¢	128.00	100.00
Auto Rolleiflex X-M F 3.5 Xenar ¢ ..265.00	164.50	140.00
Auto Rolleiflex X-M F 3.5 Tessar ¢ ..285.00	186.00	160.00
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Rieoflex F 3.5 ..39.50	28.00	19.00

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Medalist I F 3.5 ¢	86.00	65.00
Medalist II F 3.5 ¢* ..297.50	157.00	135.00
Super Ikonta B M-X F 2.8 ..236.00	157.50	120.00
Super Ikonta BX M-X F 2.8 ..281.00	157.50	140.00
2¼ Busch F 4.5 ¢* RF ..109.95	69.00	55.00
2¼ Ann Sp. Graphic F 4.5 RF	99.00	75.00
3¼ Ann Sp. Graphic F 4.5 RF	109.00	80.00
4x5 Ann Sp. Graphic F 4.5 Flash, FPA	139.00	100.00
2¼ Century Graphic F 4.5* ..108.00	68.00	55.00

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Argus 21 F 3.5 ¢*	62.10	35.00	25.00
Argus C-4 F 2.8 ¢*	89.50	54.00	40.00
Bolsey B, F 3.2 ¢	61.50	26.00	18.00
Bolsey B2 F 3.2 ¢*	73.50	44.50	34.00
Bolsey B 22 F 3.2 ¢*	79.50		36.00
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Bolsey C 22 F 3.2 Reflex ¢*	115.50		55.00
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Kodak 35 RF F 3.5 ¢*		44.50	30.00
Kodak Pony 828 F 4.5 ¢*	31.15	19.95	14.00
Mercury II F 2.7 ¢*		21.00	15.00
EXA F 2.9 Meritar ¢*	89.50	61.00	50.00
EXA F 3.5 Tessar ¢*	119.75	89.00	70.00
Contessa F 2.8 RF Meter ¢*	214.00	117.00	90.00
Revere Stereo F 3.5 ¢*	174.50	109.00	80.00
Contessa F 2.8 RF Meter ¢*	214.00	114.00	90.00
Revere Stereo F 3.5 ¢*	174.50	109.00	80.00
Diax II F2 Xenon RF ¢*	79.50		45.00
Robot Star D F 1.9 Xenon ¢*	249.50	159.50	125.00
Roetaflex F 2 Xenon ¢*	295.00	167.00	105.00
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Voigtl. Prominent F 1.5 RF ¢*	275.00	178.00	130.00

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35mm F 3.5 Summaron ¢	102.00	69.00	50.00
50mm F 3.5 Elmar	68.00	33.00	22.00
50mm F2 Summitar ¢	171.40	84.00	60.00
50mm F 1.5 Summarit ¢	224.40	149.00	115.00
85mm F 1.5 Summarex ¢	442.00	198.00	149.00
90mm F 4 Elmar Chrome ¢	112.20	69.50	55.00
135mm F 4.5 Hektor ¢		69.00	50.00
135mm F 4.5 Hektor Chrome	150.00	118.00	90.00
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Bolex L8 F 2.8 e	97.00	59.00	40.00
Bolex H8 Leader F 1.9 e	291.50	179.00	145.00
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candid shots by the Editors

Summer's Upon Us!

The months of sun are back—the time of blankets on the beach and cabins on the mountainside and kids at camp—and PHOTOGRAPHY is right in step. You're holding in your hands a real summertime issue of your favorite camera magazine. More than half its pages are slanted directly toward your summer interests, activities, and problems. You'll learn how to photograph flowers, how to find the unexpected at the beach, how to build good pictures around clouds, how to process film in hot weather, how one imaginative photographer found a weird world on an August night. And the stiff breeze of summer blows through the rest of the issue, too. Settle down in a canvas deck chair with PHOTOGRAPHY and (maybe) a tall cool drink, and enjoy it. When you get up, reach for your camera and start making your own summer pictures. But keep the magazine handy; it's packed with inspiration and information you won't want to be without from now until the first frost!

Young Woman in a Hurry

Margery Lewis, an energetic and imaginative young woman who took the pictures and wrote the text for *Learn to See* (page 62), bought her first camera a scant two years ago. Since then, she has developed a fine eye for pictures and an impressive knowledge of technique. Bypassing the traditional stint as an amateur, she blossomed into a professional practically overnight.

"I became a photographer strictly by accident," she explains. "I was a picture editor and unsatisfied with the kind of pictures coming across my desk. So I got a Contax (I'm still using it) and began shooting pictures of my own."

Some time later she showed her pictures to several editors during job interviews, on the off chance that the work might be good enough to interest someone. It was. Nobody hired Miss Lewis, but she did come away with several picture assignments. She's been shooting for money ever since, including magazine pictures stories, fashion work, portraits, children, industrials, and record album covers. "I like everything about photography—as long as I can do it my own way," says Margery Lewis.

Her next goal? She wants to do more fashion work and find time to experiment with color. At her present pace, it shouldn't take her long to get where she wants to go.

Margery Lewis: "energetic, imaginative."

BULLETIN!

Ziff-Davis Publishing Company, publisher of PHOTOGRAPHY magazine, has just announced the purchase of the two oldest publications in the photographic field, namely:

AMERICAN PHOTOGRAPHY (est. 1889)

and

THE CAMERA (est. 1899)

The merger will take place effective with the current (August, 1953) issue. Beginning with the next issue, PHOTOGRAPHY will include among its features the best and most popular departments that have heretofore appeared in THE CAMERA and AMERICAN PHOTOGRAPHY.

Two Anniversaries

We're glad to do anything we can to solidify British-American relations, photographically and otherwise. For instance, we herewith signalize the anniversaries of two great photographic organizations, one on each side of the Atlantic: Eastman Kodak's 65th, and The Royal Photographic Society's 100th. As usual, when it's a question of the comparative age of institutions, the British have us licked—this time by 35 years. We might observe, of course, that 65 years embrace a lot more of American history than a century covers in the history of England. But the important thing is that both institutions grew out of historical situations and met special needs. The Royal Society came into being just about 15 years after photography itself, when the nucleus of "specialists" began to grow. Kodak was a child of the Eighties, and was instrumental in bringing photography to the masses; it was nourished by two of the greatest early inventions: the hand camera and the flexible film base. So to Kodak and The Royal Photographic Society we wish many happy returns of the anniversary. May they live as long as the need for them; that might well be forever!

Busy Season

Summer is no slack season around our offices. The International Picture Contest closed July 1, and we're organizing and classifying the entries to go to the judges. The 1954 edition of PHOTOGRAPHY Annual is well on its way, and will be on the stands a couple of weeks after the next issue of PHOTOGRAPHY reaches you. It's put together, as before, with attention to the instructional value of the pictures, which makes it much more than just a book of other people's photographs. It doesn't just tell you, it *shows* you, how to do better work yourself. But in spite of this instructional slant, no picture has been included "just to prove a point." Every one of them is excellent in its own right, and could stand alone in any competition. The book truly justifies, again this year, its subtitle, "A Selection of the World's Greatest Photographs." Watch for it!

Cine-Symbol

Home-movie fans will remember this little stylized cine projector from our big June feature, *Home Movies for Everyone*. Beginning in this issue, we're using it to call attention to special movie aspects and applications of regular feature articles. This means that PHOTOGRAPHY is more than ever a "must" for cine fans, who have found our fact-filled Home Movie Section worth the whole price of the magazine. For instance, in addition to our thorough general coverage of flower photography (pages 34-37), there's a meaty paragraph telling how to make the best movies of flowers. The same thing is done with *Clouds* (pages 44-47). Every month from now on, watch for the little movie projector silhouette. It's your continuing guide to improved home movies.

Press Club's New Home

Photographer-members of the Overseas Press Club held an exhibition and print sale in the office lobby of Time-Life Inc. in mid-May to raise funds for a permanent New York club house. The goal was $300,000, and through this and other money-raising activities, most of the fund has been pledged, and the club house is scheduled to open this fall. About 300 photographs were exhibited, with price tags of $25 for black-and-white and $100

(*Continued on page* 112)

HANDFUL OF POWER— THE LEICA FLASH UNIT

Leica flash synchronization is the only built-in system that performs perfectly at every shutter speed from 1/25 to 1/1000 second. While the flash unit is basically designed for the Leica, its exclusive features will work equally well on other cameras.

This unit is so compact you can hold it lightly in your hand, or slip it into your pocket. It weighs only 9½ ounces.

An exclusive feature is the matte finish aluminum reflector that folds like a ladies' fan. It diffuses light evenly over the entire picture area and eliminates hot spots. A simple adjustment centers bulbs of all sizes. The midget bulb adapter—with push-button ejector—slips easily into the regular bulb holder.

The battery case has a 22½-volt battery capacitor unit. It mounts in the accessory clip on the Leica. A threaded tripod socket in the case makes independent mounting possible.

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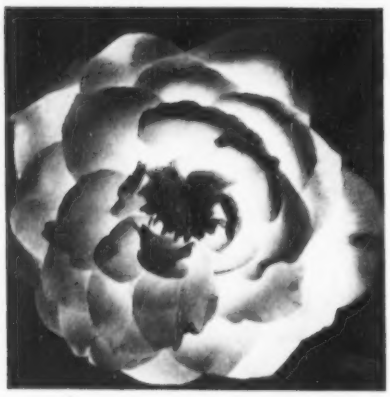


Clever use of backlighting causes this rose portrait by Fred Korth to stand out.

Flowers—

Want to capture Nature's colorful garden beauty? Then here's the low-down by two famous experts

By SAMUEL H. GOTTSCHO and WILLIAM H. SCHLEISNER

Photographs by the Authors unless otherwise credited

WHEN GENTLE ZEPHYRS buffet nature into graceful movement, the charming spectacle may inspire the muse of poet and composer (not to mention the moviemaker), but for the still photographer of flowers waiting with desperate patience for the breeze to stop long enough for a sharp picture, it is just a pain in the neck. The wind calls the tune in flower photography, and shutter timing, depth of field—even lighting—must fall into line.

Always at the mercy of the chance breeze, the photographer must be constantly on the alert for the period of stillness which, with the camera on a tripod, will assure overall definition of line and form. Depending on circumstances this period may last moments or seconds, though sometimes even minutes. A good general precaution for the flower photographer is to wait until he no longer feels a breeze on his neck or cheek. Windy days are not necessarily taboo for flower photography, though, because even in such weather the wind dies down now and then, permitting brief exposures during momentary lulls.

The stiffer the breeze the more critical the need for large lens apertures so that brief exposures can be made. This means shallow depth of field and an out-of-focus background, which, however, often is an advantage. Where depth is wanted, as in the case of a group of flowers in two or three planes of focus, or a section of a garden, small stops will be needed, therefore longer exposures, therefore a relatively windless day. Such pictures may take as long as nine or ten seconds, but because of the long time duration a slight momentary movement of the flower may have little or no effect whereas it undoubtedly would in a brief exposure. Generally, if conditions permit, it is better to use a small stop to gain depth. A tent around the flower is sometimes recommended as a wind-abater, but we have found it isn't of much help, as the wind has a tendency to scoot over the top and around the sides.

The wind problem obliges us to use fast panchromatic film to gain speed, and this type of emulsion also gives the advantage of softer gradation, so impor-

and how to photograph them

Contrast strengthens the impact of both these color shots. Above, the unbending stature of the trumpet-vine-covered windmill sets off the fragile beauty of asters in foreground. Left, strong parallels of rigid fence lend counterpoint to velvety softness and flowing lines of pliant roses. Windmill garden was made with 5x7 Deardorff camera, Goerz Dagor 8¼-inch lens, on Kodachrome film; exposure was ⅕ second at *f*/22. Roses were shot with 4x5 Deardorff, same lens, 1/5 second at *f*/22 on Ektachrome film.

Filters give you correction needed for faithful reproductions in black-and-white

Dahlia was photographed from low angle to make use of pleasing blue sky background. Rose was shot with wide aperture to throw background out of focus, achieve separation.

Black-and-white shots of same subjects, without filter, result in uninteresting baldish sky (upper) and muddy tonal blending of rose and background leaves (lower).

Red filter improves both scenes—it darkens blue sky for truer tonal rendition; it makes rose stand out in contrast—by lightening the reds and darkening greens.

tant in delineating the form of the flower. We have standardized on Tri-X for sheet film for the view camera, Super-XX for 120 rollfilm, and Ektachrome for color for both type cameras. We would like to use color blind (sensitive to blue only) film for photographing blue flowers in order to exploit this film's full blue-sensitivity, but we find that the combination of pan film and a blue filter gives better color tone balance.

Proper exposure is important, particularly when working in full sunlight, so invariably for color (and sometimes for black-and-white) we use a photoelectric meter, taking readings from a medium gray 16x20-inch card. We feel we get a better overall reading this way than is possible in attempting to read the outdoor subject directly.

When using color film, our needs are simple, though exacting: cloudy-bright illumination to assure good illumination of shadows, minimum of breeze, and more exposure, naturally, than is used for black-and-white shots.

FILTERS. Faithful black-and-white reproduction of flowers sometimes is impossible without the use of a corrective filter. The most frequently used in this field are the red (A) filter, the blue (C5) and the medium yellow (K2), sometimes an orange and on rare occasions a green (*Continued on page* **93**)

Your movie camera is particularly well adapted to tell a flower story. Its added dimension—time—will let you start with scenes of ground preparation and planting, then go on to show tender care being lavished, and finally you are ready to capture full-blown maturity in screen-filling close-ups. For these flower portraits, slip an inexpensive supplementary lens (plus 1 diopter for distances of 3 feet, plus 2 for 19½ inches, plus 3 for 13 inches), and use a portable titler to determine field of view. You can disregard the breezes that sway your scented subjects—if their wind-blown activity is too brisk, you simply shoot at 32 frames a second (instead of the normal 16) and thus smooth their jerky gyrations to pleasing undulations.

Indoors, vexing problem of wind-vibration is eliminated. Daisies, right, rested quietly while William Howland exposed for 24 seconds at *f*/32 on Ektachrome in an 8x10 Deardorff with 16½-inch Goerz *f*/7.7 lens. Lighting was one 750-w spot, two 150-w Mazdas for fill, a No. 1 flood on background. Below, Arthur Busch used sun streaming through a window to capture delightful Leica study of freshly cut flowers.

Simple 35-mm outdoor snapshots of blossoming plants in medium close-up can yield patterns of delightful beauty. These were made by readers—S. C. Valastro with phlox and poppies (pair at left) and Richard Dunhill with azaleas and tiger lilies (right).

Carroll Seghers II found these shell-collectors on a Florida beach and photographed them with a Leica at 1/250 second, *f*/3.5.

Small clam-digger was caught on New Jersey beach by Dr. R. R. LaPelle of Philadelphia. A 1960 contest winner.

BEACHCOMBING

IN SUMMER, the beach is a great place to be, even for people who don't have cameras. For the photographer, the sandy seashore is a sun-baked wonderland, a place where people shed inhibitions along with their street clothes, where plain girls are pretty and pretty girls are terrific—and where there's a picture everywhere you turn.

There are as many kinds of beach pictures as there are kinds of beaches. It may make a lot of difference to you whether you spend summer afternoons at Malibu or Coney Island, but they're equally photogenic. On the exclusive and expensive stretches of shore you'll find the well-heeled vacationer who can pay $60 a day for a sunburn. At Coney Island, the total outlay for a burn that's no more and no less painful is a couple of dimes for the subway. But the sand-and-sun worshipper is the same species wherever you find him.

Time on the beach is precious, and rich and poor alike use ingenuity to make every sunny minute count: there are nose-guards, eyelid-covers, lip creams, foil reflectors, wide-brimmed hats—all the props of the beach comedy that plays to capacity crowds all summer long. If you have any kind of an eye for pictures, you'll be so preoccupied with your camera that you'll forget to swim.

A few tips: above all, be inconspicuous. Look like a sunbather yourself. Don't try to conceal your camera, but handle it casually, unostentatiously. You'll want to use a telephoto lens if you own one, to get closer to unsuspecting subjects, but this accessory makes your camera look out-of-the-ordinary, and it may draw an unwanted crowd of curious spectators. Shoot lots of pictures, and the people around you will begin to ignore the glint of the lens and the click of the shutter.

These four pages of pictures show how four beachcombing photographers interpreted the world of sea, sand, and sun. You can take it from there.—*H. M. Kinzer*

At Hampton Beach, N. H., waves crash high against jagged rocks that stud the shore. George Hagopian caught his pert model just before she was drenched.

At Jones Beach, N. Y., small figures were semi-silhouetted in the late afternoon sunlight by F. B. Grunzweig. His lens shade prevented light flare.

with a camera

Beachcomber Carroll Seghers flays

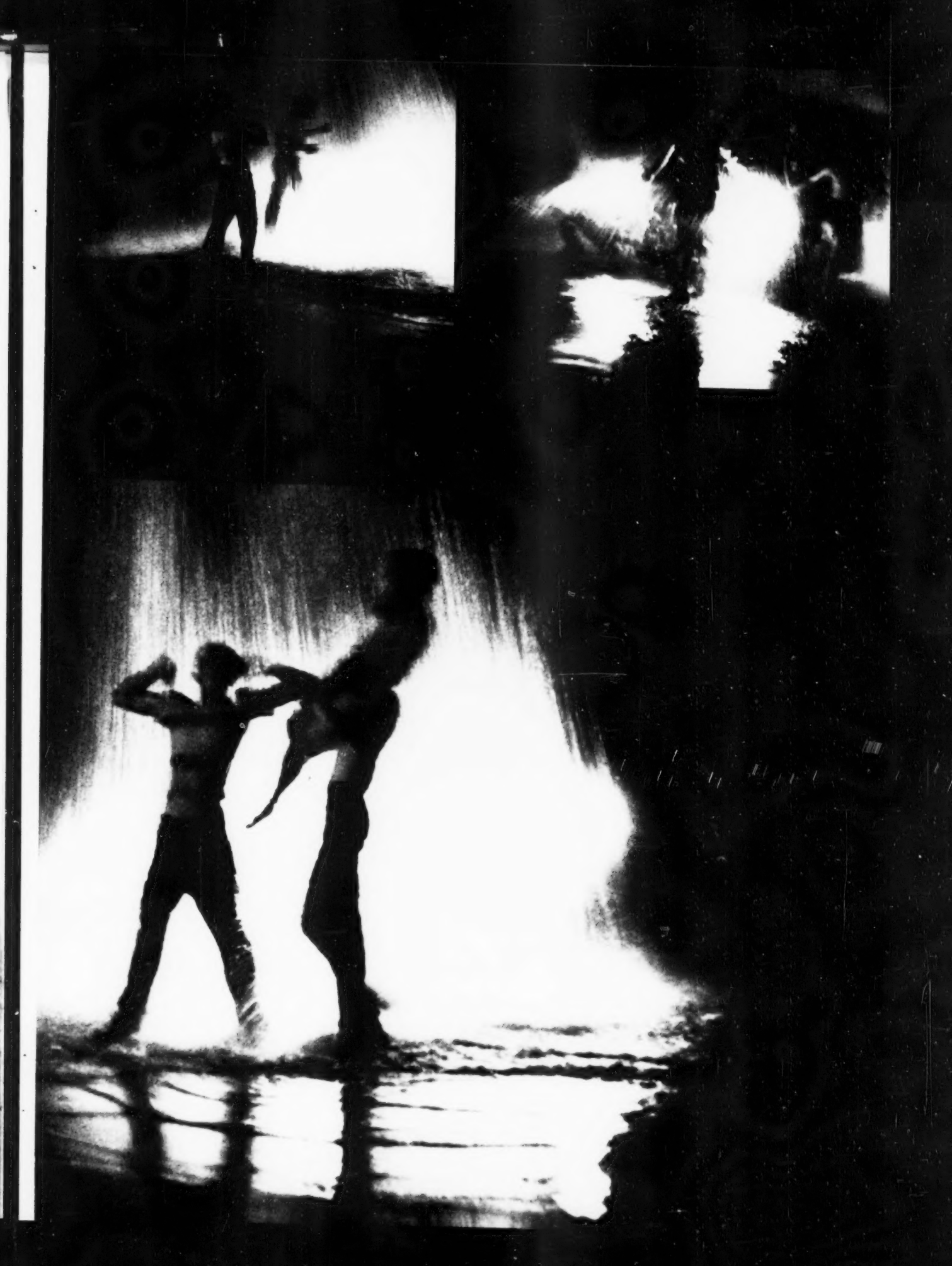
Sun-worshipers' appurtenances include (left, top to bottom): plastic bowl-cover for hat, sun glasses, paper nose-guard, lip-and-mustache protective cream, and cigar; plastic combination eye and nose guard (obviously modeled after water-wings or gay deceivers), and random smears of sunburn goo on forehead, cheekbones and chin; and wide floppy hat worn a la Sunbonnet Sue, together with long drink and long cigarette. Below, amply-proportioned couple get hotfoot from sun-soaked sand as they hurry to new location. Opposite page: plump gent has removed bowl-cover, but keeps half-inch cigar butt as he floats in Gulf Stream with only face, toes, and fingers out of water. Below him, bent and burned couple call it a day and head for their hotel—perhaps outcasts from their group because they wear conventional bathing caps instead of bowl-covers, and use no gadgets to discourage the sun. Carroll Seghers made all these beach candid shots with a Contax and telephoto lenses (135-mm and 180-mm) which enabled him to close in on his quarry without being noticed. With standard shutter speed of 1/500 second, he was ready to stop action as well as to allow for brilliant sunlight, since the Contax only stops down to *f*/22.

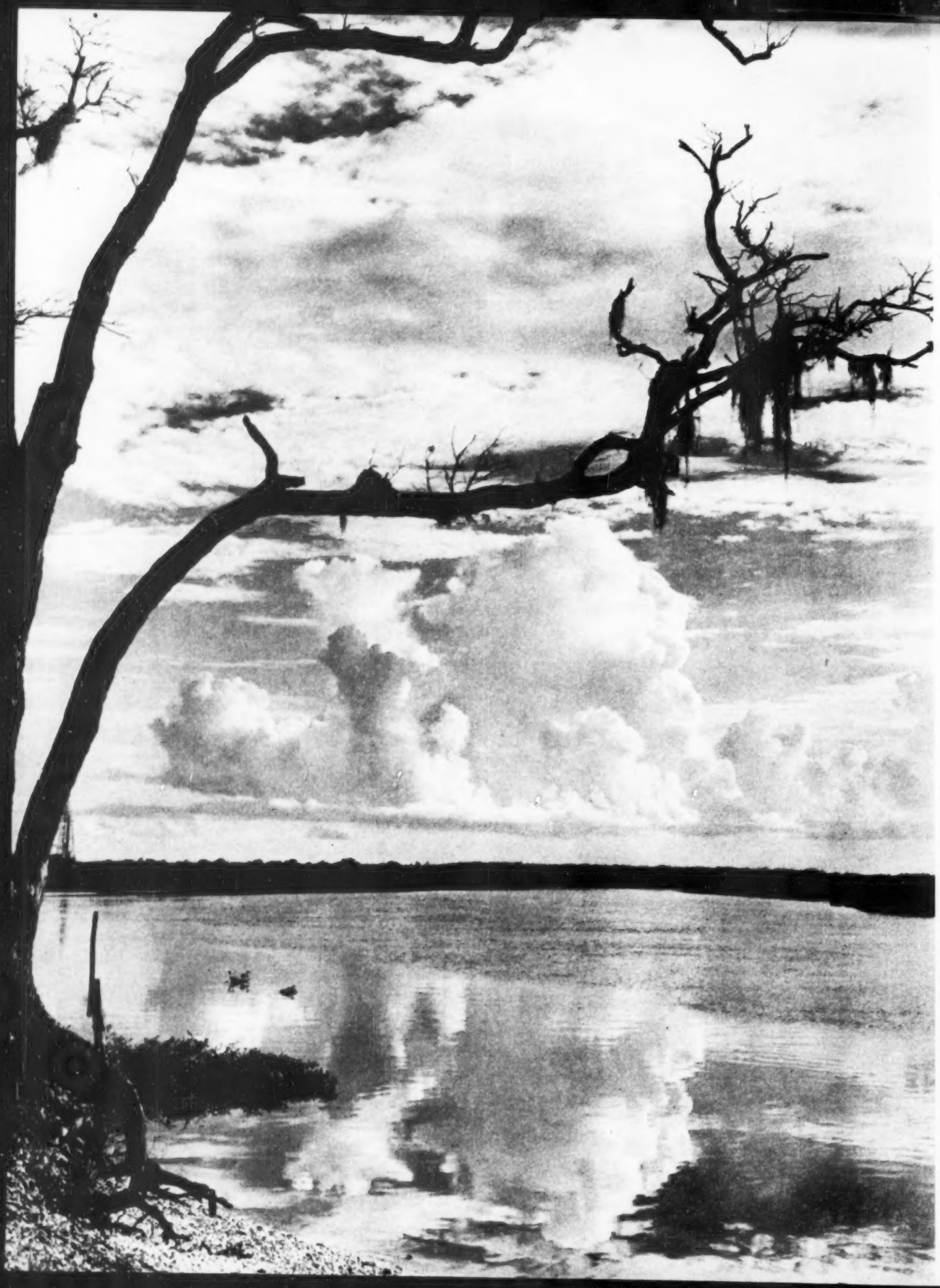
foibles in Florida

street-corner INFERNO

On a summer night in the city, Lou Bernstein found the mood and feeling of Dante's underworld

THE WEIRD FIGURES on the opposite page, emerging from black night into brilliant light, are just kids enjoying one of their time-honored hot-weather pastimes—refreshing under the spray from a fire hydrant. Lou Bernstein, a photographic salesman with an eye for the unusual and dramatic, found them on a Brooklyn street-corner and rushed for his camera. The scene, lighted by automobile headlights, suggested to him the postures of the damned in paintings of Dante's *Inferno*. He made these pictures, and the one of envious adults at the curb watching the kids, with a Leica and Plus-X film. The aperture was wide-open at f/2, and the slow shutter speed of 1/10 second blurred some of the motion, heightened the feeling of unreality and other-worldliness. To gain contrast and get an effective film speed of 320, Bernstein developed in Ansco Normadol replenisher.—▶





CLOUDS

YOU'VE USED THEM TO IMPROVE YOUR LANDSCAPES—NOW TRY MAKING THEM YOUR CENTER OF INTEREST

EVER SINCE PICTURE-TAKING began, photographers have been cloud-conscious. Cumulus, cirrus, stratus, and nimbus have been pressed into service to fill the empty sky area in landscapes, outdoor portraits, and matter-of-fact architectural and industrial shots. At least one well-known photographer, Alfred Stieglitz, has made a series of cloud studies which are essentially abstractions. Somewhere between these two approaches is another kind of cloud photography, in which the clouds are the principal subject, but not the only thing in the picture. This kind of pho-

↑

Close cropping makes this a cloudscape rather than a picture of a lighthouse. Panchromatic film and medium-yellow filter put dramatic effect into clouds.

Skyscraper foreground is dwarfed by brooding cloud mass in Joseph Foldes' city panorama. Empire State tower points like a finger at heavy cumulo-nimbus. ↑

←

Moss-hung tree leans over a Louisiana bayou to frame the bank of cumulus clouds that are the center of interest. (By Todd Webb from Standard Oil.)

tograph might be called a cloudscape. In it, something on the ground is included to give scale and meaning to the clouds themselves. It may be a man or a tree or a boat silhouetted against the sky; it may be a lighthouse or a skyscraper. But dominating everything is the cloud-mass. It's not hard to build a collection of cloudscapes. Here are some tips to help: Select spectacular clouds; let one dominate your picture. Use panchromatic film with a light-yellow or medium-yellow filter; orange and red filters give an unreal "trick" effect. Focus on infinity, and stop down enough to keep the foreground sharp. Use a soft-working fine-grain developer to avoid blocking up the highlights that put sparkle in the clouds.—▶

If you're a movie enthusiast, avail yourself of the beauty, mood, and majesty that can be captured in clouds. Such formations in connection with sunrises and sunsets are perennial favorites in black-and-white or color. If sun is bright, shade the lens from direct rays by having clouds between you and the sun. (Normally you can shoot the sun direct, with coated lens, if it is hazy enough so you can look at it without eye discomfort.) To give the clouds added movement, shoot at 8 frames a second. Then, when projected at normal 16 frames, they will move across screen in double time. For faster movement, use elapsed time technique—tap the single frame button once each second or so (with camera on tripod, of course). Compensate for slower shutter by closing down diaphragm (one full stop in changing from 16 to 8 frames) so exposure will be normal.

Korean goatherd near Taegu is silhouetted against a cloud-filled sky in photograph by T. C. Reese. He used a Rolleiflex, and exposure was 1/250 second at *f*/16 with a medium-yellow filter.

Clouds hold sunset glow in this photograph by Rev. John H. McCullough of Rosalia, Wash., made with an Argus

Four versions, right, of a color scene in Tangier, photographed by B. G. Davis, show use of toners for interpretation. (1) Regular black-and-white print. (2) Warm tone paper print, no toner used. (3) Selenium toned print. (4) A gold chloride print. Which tone interprets color scene best?

which tone?

WILL toning help interpret your subject?

Opinions on toning are sharply divided. Many photographers would say no against any form of it. On the other hand, equally serious photographers will spend hours toning a salon print.

Those favoring the process feel it is a darkroom technique that can help create a mood. They believe the warmth of an autumn scene might be conveyed better by brown tones than by black-and-white. For snow scenes, they prefer the blues obtained from gold chloride toning believing that the feeling of coldness is thus enhanced.

The choice is up to the individual.

For those who have not had a chance to examine this question, we present a color transparency and (*Continued on page* **106**)

1

2

3

4

POLAROID—

Dancer Joy Langstaff photographed without filter on Ektachrome film. Compare with filter effects on facing page.

THE dramatic quality inherent in dark blue skies can be imparted to your outdoor color pictures by shooting your subjects against a sky background with a Polaroid or other polarizing filter in front of your camera lens. In a way, the result can be compared to what you get from a yellow, red, or green filter in black-and-white photography: the darkened sky contrasts pleasantly with your principal subject. Obviously, a deeply colored filter can't be used with color film. The entire scene would be rendered with an overcast the color of the filter, and the sky darkening effect would be lost in the resulting confusion. With a Polaroid filter (of neutral tint) there is no overall color change, but blue sky is darkened, the degree of darkening depending on the relation of the sun's position to the sector of sky included in the photograph—for reasons that will be explained briefly below.

The Polaroid has other important uses. Glare from shiny objects such as water, glass, polished floors, ceramics, etc., whose surfaces are at an angle of about 34 degrees to the camera lens can be eliminated by this filter. This is how Polaroid sun glasses save the user's eyes from unnecessary surface reflections. (*Continued on page* **107**)

the dramatic filter

By PETER GOWLAND

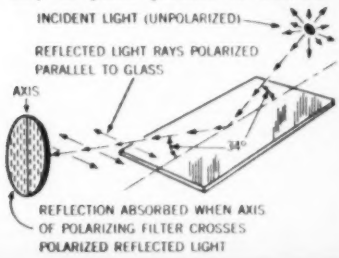
POLAROID FILTER produces darkened sky on color film without overall color changes (far right), and maintains correct color values on black-and-white film. Compare tone of dancer's red costume in Polaroid shot (right) with red filter version below.

RED FILTER, unusable with color film because it would produce unpleasant colored overcast, creates dramatic effects in black-and-white (right). But necessity of greatly increased exposure and risk of pasty rendition of flesh tones sound warning against its indiscriminate use.

continued

Polarizing filter eliminates glare by absorbing reflections from shiny surfaces . . .

. . . but only when (1) light strikes reflecting surface at angle of about 35 degrees and (2) polarizing filter is placed before camera lens with axis at right angles to surface; polarized reflected light vibrates only in plane parallel to surface.



Polaroid's ability to eliminate glare is shown in these two practical photographic applications. In fish pond (left) surface reflections were absorbed to permit clearer view of fish in water. Above, glare on plate was completely removed.

Peter Gowland experimented with Polaroid and red filters trying to achieve a moonlight

effect on both black-and-white and color film.

Moonlight effect was Gowland's goal in pictures on this spread. He used Polaroid filter with Ektachrome, red "A" with black-and-white. Above shot was made on Type B (indoor) film, which, in daylight, produced overall bluish cast. All color exposures were made at 1/250 second at *f*/3.5, twice normal; black-and-whites, 1/500 second at *f*/3.5, three times normal. Joy wore both red and white costumes.

Use Polaroid filter for movies, too

A polarizing filter is just as useful in movie making as it is in still photography. It enables you to increase contrast by darkening skies with color film without loss of true colors and permits shooting backlighted scenes without offensive surface glare.

color slides from our readers

Robert S. Craig, coach, St. Louis, Mo.

WHY DID WE BUY these three slides? What made them seem worthy of reproduction as examples of good color photography? Craig's shot of a pretty lifeguard is a simple but well-organized picture with a bright, crisp look that epitomizes summer and the beach. Notice his effective use of a low angle to include the intense blue sky as a background. Exakta, Kodachrome, 1/50 second at *f*/8. Dr. Smith caught the magic mood of boyhood in his charming picture of three kids on a country road. Notice how he used backlighting and the long shadows of afternoon to evoke atmosphere and create a three-dimensional illusion. Careful placement of the figures in the picture area also strengthens the shot. Leica, Kodachrome, 1/60 second at *f*/4. Berry's close-up of a bee and flower makes an eye-catching design in red and yellow. Berry

Dr. S. Wayne Smith, psychiatrist, Indianapolis, Ind.

used a 4x5 Speed Graphic with an 828 adapter back. Exposure was one second at *f*/22. He chilled the bee to make it stay put—but still got stung. Composition was determined on the ground-glass beforehand.

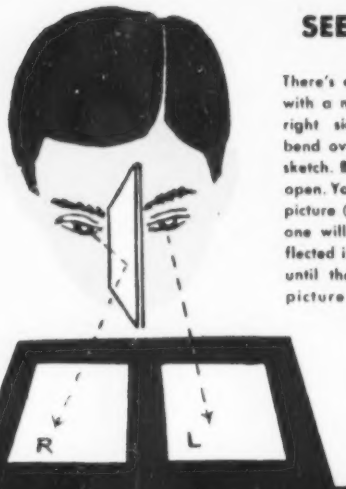
All three of these color shots are interesting as pictures, and required some visual imagination on the part of the photographer. They employ color, not for show alone, but as an essential element to augment the subject. They are simple and well-organized. Try to inject these qualities into your own color slides at the same time you strive for high technical perfection.

PHOTOGRAPHY pays $40 for each color transparency accepted. Look through your slides for worthy contributions, wrap and label with care, and mail (*with return postage*) to Reader Picture Editor.—

Harold E. Berry, custodian, Wellesley, Mass.

William B. Lewis, advertising executive, New York

STEREO FROM



SEEING STEREO

There's a knack to seeing stereo with a mirror. Hold it along the right side of your nose and bend over the page as shown in sketch. Be sure to keep both eyes open. Your left eye will see the left picture (L) and at first your right one will see different things reflected in the mirror. Tilt it slowly until the reflection of the right picture (R) comes into view, then tilt mirror more until reflection overlaps the picture your left eye sees. The two images suddenly will fuse together and give you effect of depth.

TODAY'S STEREO is the vigorous, reborn infant of photography. Keeping pace with its growth, PHOTOGRAPHY this month expands its *Pictures from Readers* department to include three-dimensional photos in color. We will pay $40 for each slide accepted. All submissions should be packed carefully, with return postage, and addressed to the Reader Picture Editor. The stereo pairs selected will be presented for mirror viewing. While this is the best system for seeing stereo without special equipment, it's only fair to point out that slides are more effective in a hand viewer or on a screen.

The accompanying reproductions show a variety of interests. William B. Lewis' French village scene is a fine example of the type of pictures thousands of fans will be shooting this summer. Stereo and travel seem to go together. His exposure was 1/25 second at f/11 with Daylight Kodachrome. Placement of the carts and man in different planes enhances the depth effect. R. H. Bills' Hallowe'en shot was taken with four SM flashbulbs, using "open flash" with lens at f/8. Two lamps were in the pumpkins, diffused by crumpled paper, one was overhead at 45 degrees and another was at the camera. Tommy Thomas' portrait was made with one flash at the camera. All three were taken with Stereo-Realist cameras. To see how your own slides fare in competition for the $40 awards, send the pick of them to the Reader Pictures Editor.

Thomas C. Thomas, photographer, Studio City, Cal.

OUR READERS

R. H. Bills, engineer, Big Cedar Lake, Wis.

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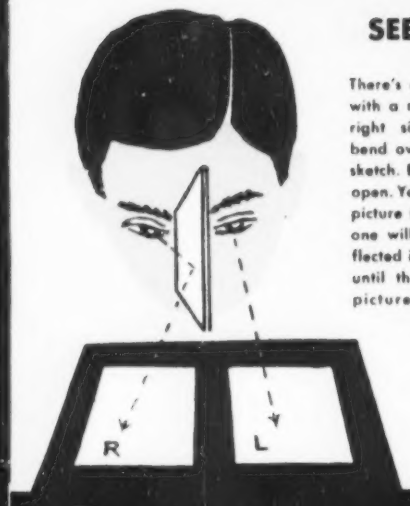

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← **First Prize** in color went to Roy Pinney, N. Y. photo-naturalist, for his shot of a salamander. It was made in his studio with electronic flash and a 5 x 7 Graflex. Exposure was for 1/1000 second at *f*/32 on Ektachrome.

↓ **John M. Egbert**, amateur of Colorado Springs, Colo., took second prize with his sunset shot, which was taken with a 4 x 5 Anniversary Speed Graphic. Exposure was for 2 seconds at *f*/16 on Ektachrome.

R. H. Bills, engineer, Big Cedar Lake, Wis.

"Net Thrower" won third prize for Ardean Miller III, professional of Miami, Fla. Miller used a Speed Graphic, with an exposure of 1/200 second at *f*/4.5 on Ektachrome. Because of the monochromatic quality of the original transparency it lends itself particularly well to reproduction in black-and-white.

3

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3 prize-winners

Twelfth annual Graflex Contest awards $10,000 to professionals and amateurs

THE pictures shown here are the three top prize-winners in the Color Class of the 1953 Graflex Contest. Open to professionals and amateurs but restricted to pictures made with Graflex, Ciro 35 or Ciroflex cameras, the contest drew 2½ times as many entries as the previous year's record high.

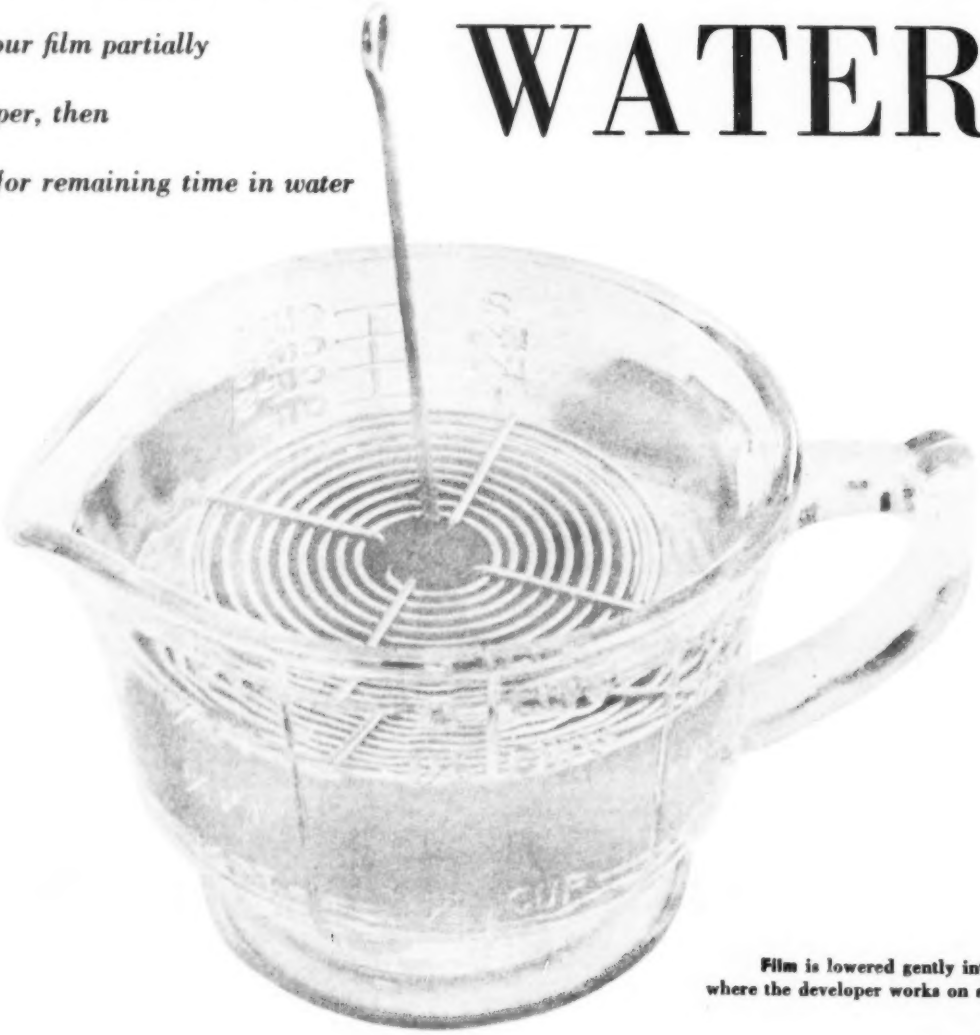
The contest was divided into six classes, consisting of teen-age, non-professional, professional, press, color, and picture story, the latter a new category this year.

Regional competition was very close with California recapturing the lead from New York, 12 winners to 10, while the Midwest produced a total of 11 prize-winners out of 48. In all, 20 states, Alaska, and Canada shared in the awards.

Bruce Downes of PHOTOGRAPHY, Kenneth Stuart of *The Saturday Evening Post*, Ray Mackland of *Life*, Sey Chassler of *Collier's*, Jess Gorkin of *Parade*, Joe Costa of the N.Y. *Sunday Mirror*, and Victor Keppler, magazine and advertising photographer made up the panel of distinguished judges for the final selection of prize awards.—▶

To prevent excessive negative contrast process your film partially in developer, then immerse for remaining time in water

WATER-



Film is lowered gently into water where the developer works on shadows.

SUMMER is the time of exaggerated contrasts, of pitch black shadows and blazing white highlights. It is the time of year when the photographer has more problems than just keeping cool. Every time his shutter clicks in harsh, hot sunlight, he risks winding up with an unprintable negative. High contrast is an enemy which he fights successfully with, of all things, water.

Yes, *water*, plain old H_2O, can be employed to obtain more normal contrasts, and more readily printable negatives. The procedure is ludicrously simple. After the film has been developed for somewhat less than the normal immersion period it is carefully removed from the developing tank and gently placed in a container of water. While the film sits quietly in this water-bath without any agitation, a very remarkable thing is happening to the developing images.

Developer that was carried over in dense highlight areas soon exhausts itself, and the highlights stop gaining density. But developer that was working in the shadow portions of the negative goes right on working, and the shadows continue to develop. In this way the shadow areas are given a chance to catch up with the highlights.

At what point development is stopped and water-bathing begun depends on several factors, and should be worked out personally. Ideally, the film should be pulled from the developer and immersed in the water-bath as soon as the highlights are about 90% as dense as you want them to be. Experiments performed by the author with a number of fine-grain developers indicate that when the films have been given about a half a stop overexposure, the following rough rule is very useful as a starting point:

Subtract 25% from the developing time you would normally use. Develop the film for half this time, and water-bathe it for the other half.—

BATH DEVELOPMENT

By ARTHUR BARNEY

Without water-bath development, left, a print from a high contrast negative is burned out in highlights. Negative from same scene that has been water-bath processed gives good highlight tones, shadow detail.

A QUICK LIST OF THINGS TO REMEMBER WHEN USING THE WATER-BATH TECHNIQUE:

1. *The water-bath should be as close to the temperature of the developer as humanly possible.*

2. *Discard the water-bath after each roll of film has gone through it. Remember that every roll of film brings a lot of developer into the bath, and if it is over-worked it becomes a dilute developer solution.*

3. *The reel or holder containing the film should be immersed in the water-bath as gently as possible, without any agitation. The whole purpose of the bath will be defeated if the film is dropped in roughly because it will shake developer from shadow areas.*

4. *If water-bathing is carried too far, aerial fogging will occur—so don't over-do it.*

REHEARSAL: *"I wanted to show the carefree atmosphere of a rehearsal, and also to include the piano as a design element."* *Page* 82.

learn to SEE

A talented young photographer tells how she found these interesting pictures. Her experience will stimulate your own visual imagination and help you develop an observing eye

By MARGERY LEWIS

Photographed for Cue

Here's an unusual kind of how-to-do-it article: a simple, revealing discussion about the most creative part of photography—learning to see good pictures everywhere. Photographers rarely are articulate about their inner processes when seeking or taking pictures. Margery Lewis is a refreshing exception. Anyone who is interested in making effective pictures will find help and stimulation in her account. First enjoy the pictures as pictures, then turn to the pages indicated in the captions for details on why and how they were made.

•

MOST PEOPLE use their eyes to keep from bumping into a lamppost. A photographer must learn to use his eyes to see. "Seeing" is one of those words so overworked that we hardly know what it means anymore. We confuse it with looking. But for the photographer to "see" means that he must see as nobody else does. He must see with the eyes of a child, as though he is looking at an object for the first time.

This is not as difficult as it sounds. To see freshly is a quality we all had once. But most of us have lost it. We have come to look at things like everybody else does, or as outside influences have taught us to look at them. This gets us through life but

TREE AND WALL: *"The shape of bare branches against the white brick wall fascinated me."* *Page* 82.

SHOESHINE MAN: *(Left) "I shot many pictures of him but couldn't translate my feelings about him until one day (below) I looked down from above—and found my picture."* *Page* 82.

WOMAN IN DOORWAY: *"Once as I was rushing down the street I saw this old lady in a doorway."* *Page* 82.

it does not produce arresting or interesting photographs.

The mechanics of photography have been made easy for us—too easy. We have reached the point where almost anyone can take a picture with reasonable assurance of satisfactory technical results. Unfortunately, this has led us to the point where we depend more and more on our tools and rely less and less on our inner vision.

The first step, certainly, is to stop thinking about the tools. Let the manufacturer worry about perfecting the tools. You worry about the picture.

How does one go about perfecting the "seeing" eye? It means divesting ourselves of self-consciousness, learning to relax, not being afraid to feel, and allowing the best part of our own nature to come through and dominate us.

It may be a good exercise to start in your own neighborhood, in com-

FACES: *"Each seems to be self-centered, each in his own world, and yet all are bound together by a common humanity."* *Page* 82.

Photographed for United Fruit Co.

BOY: *"I was photographing children at play in the street. One face stood out, a boy who reminded me of a Picasso painting."* Page **84**.

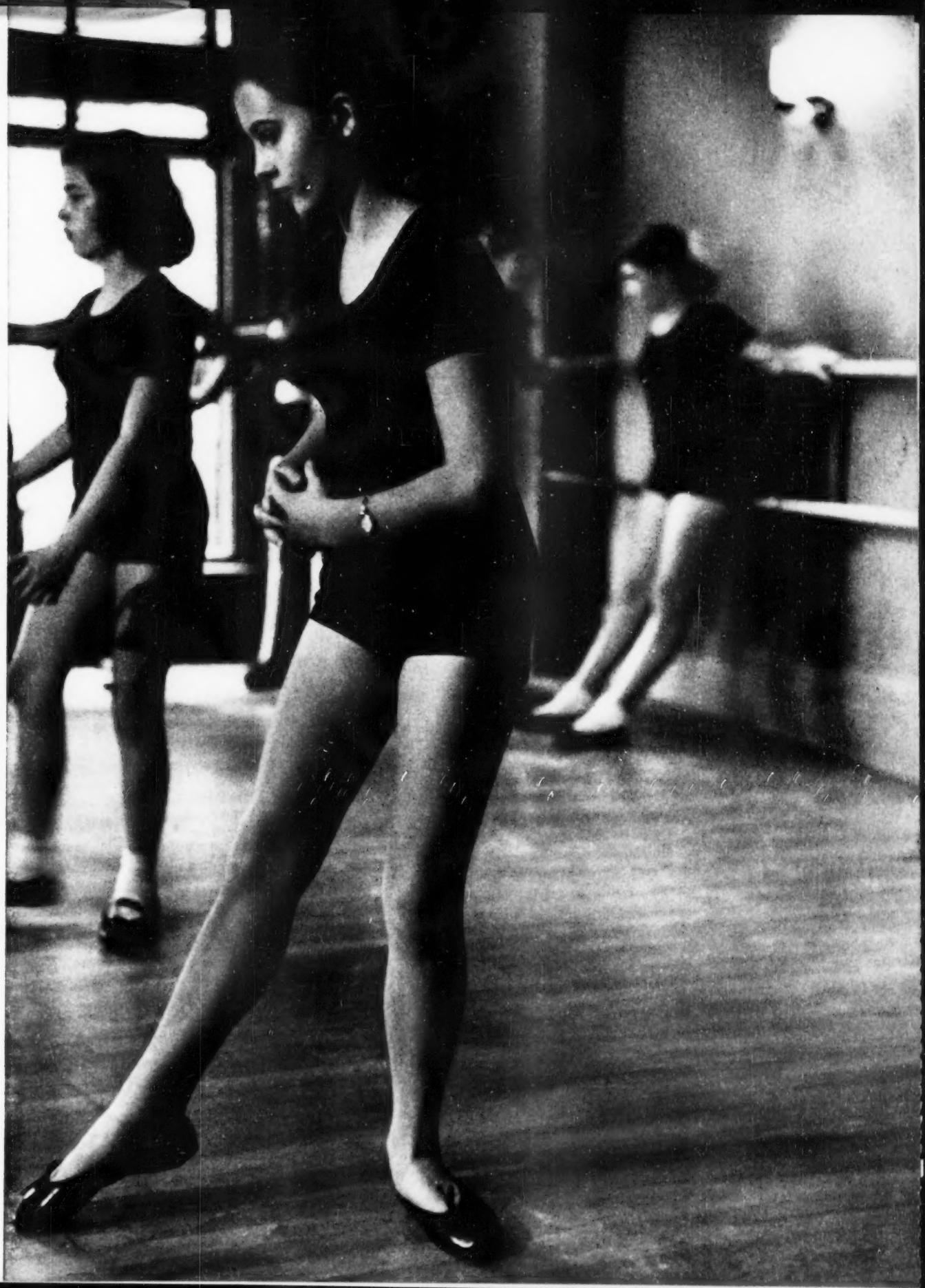
BARBARA: (*Below*) *"Your subject may look directly into the camera as if she were looking directly into your eyes and speaking to you with hers."* (*Right*) *"The same girl during her first ballet lesson."* Page **84**.

CHILDREN ON STEPS: *"I hung around with my camera ready until they forgot about me—although I'm not a patient person."* Page **84**.

pletely familiar surroundings which you have seen and by-passed perhaps hundreds of times before.

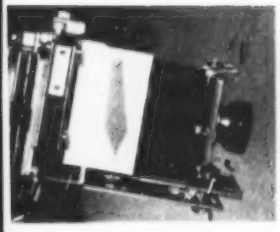
Wander around your neighborhood gathering impressions as if they were precious stones. Something that you might notice or some aspect of personality that particularly strikes you about a person or place will give you your first clue as to the picture you want to take. Your subject may not necessarily be anything overtly dramatic, but if it is human, if it is characteristic, if it stirs in you some intensity of feeling, then it is significant enough to photograph.

There are no set rules. Each picture makes its own rules (or breaks its own rules). The same subject will be photographed differently by every photographer. Originality in a picture depends (*Continued on page* **82**)

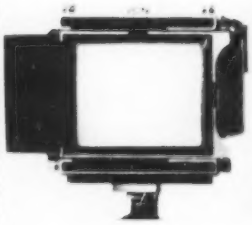


FUN WITH PASTE-UPS

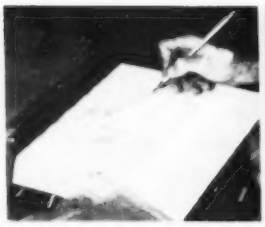
By JACK L. BRIGGS



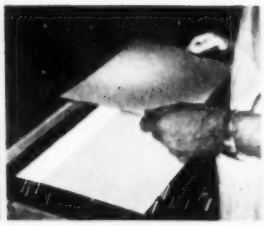
Camera angle is kept constant by using a free swinging arrow.



Sketch main object on an acetate sheet taped onto the groundglass.

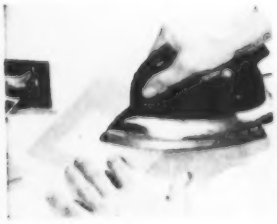


Projected images are traced into positions of the final paste-up.

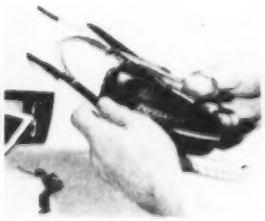


Graduated tone background made by dodging on printing paper.

Sandpaper each print at edges before backing with the tissue.



Iron used as mounting instrument tacks tissue to the prints.



Cut out each of the pieces carefully with razor or X-Acto knife.

Retouch the edges of each piece with color same as background.

Chalk is rubbed into background so that prints adhere better.

Tape pieces down before tacking to insure correct positioning.

Completed paste-up looks like something from sciencefiction. Photographer Briggs used a simple prop—an ordinary vacuum cleaner—and arranged his models imaginatively.

A photographer with a new slant on collage tells how to make pictures with simple tools and ingenuity

PASTE-UPS are the key to an extraordinary photographic world. Grown men can be dwarfed by a little vacuum cleaner, a small girl can hold up the earth on one finger, or a grandfather do a trapeze act. This magic can be accomplished with a little planning, simple tools and your camera and darkroom.

After you have your picture idea definitely in mind, there are some basic rules which, if followed, can help make your composite a success. (The method I use requires a press-type camera with a groundglass.)

First, and one of the most important points, your camera angle must be the same during the taking of all pictures that are to be used together. Careful work pays off. A disregard for this factor can doom your final picture.

To help keep your camera angle constant, a simple device can be employed. Cut out a small piece of cardboard (about the height of your camera) and place on it a cardboard pointer with a thumbtack pushed through from the back. This tack will act as a pivot. When the camera is adjusted to the desired angle, the pointer acts like a carpenter's plumb bob and remains vertical. Place a pencil mark where the pointer indicates after setting up your first picture. On all your following shots, adjust your camera angle so that the pointer is in the same position each time. *Be sure that the pointer swings freely.* *(Continued on page 111)*

COLOR CLINIC

Panel of top-flight experts helps amateurs solve some knotty problems

The panel of experts consisted of (l. to r.): Charles Coles, Henry Bluestone, Harry Lerner, Joseph Freda, Bill Perett, Lloyd Varden, Leo Pavelle, Ivan Dmitri, and Howard Lester. Their professional backgrounds cover almost every aspect of amateur color endeavor.

AMATEUR color photographers in the New York City area were treated recently to a clinic at which ranking experts in the field of color photography and its reproduction answered questions on every phase of the subject for a period of almost two hours. The event, without precedent in the recent history of organized photographic activity, was staged under the joint auspices of the Metropolitan Camera Club Council, Inc., an association of some 90 camera clubs in and around New York, and the New York Section, Technical Division, Photographic Society of America. It set a standard of competence and educational achievement that should long stand as a model of cooperation between amateur and professional photographic groups throughout the country.

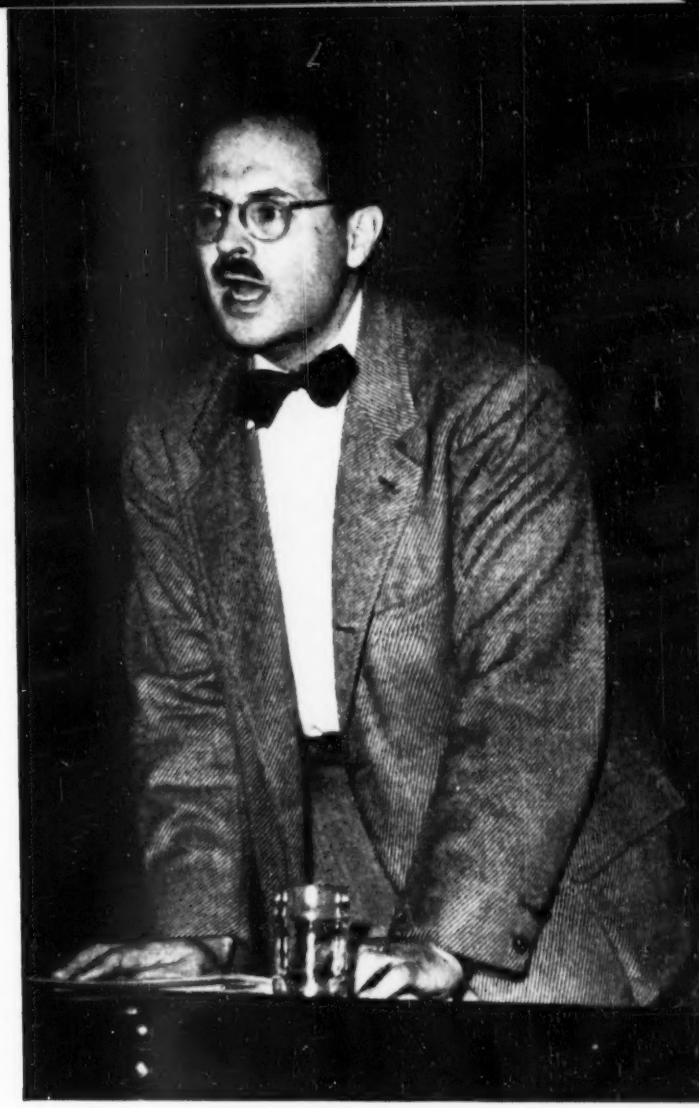
The program opened with a 10-minute showing of color slides made by the world-famous color photographer, Ivan Dmitri, who also served as a panel member. Following this, the moderator, David B. Eisendrath, Jr., an expert free-lance color photographer and technical editor of *Industrial Photography* magazine, was introduced. He, in turn, presented the nine members of the panel:

Henry Bluestone, photographic director of Pagano Studios, whose specialty is indoor color photography and artificial light sources; Charles Coles, DeJur-Amsco information director, photography instructor in New York school system, and expert on color exposure and light meters; Mr. Dmitri; Joseph Freda, chief of photography department of Germain School of Photography, associate of Evans Color Laboratory, and specialist in color printing methods; Harry Lerner, technical director of Triton Press, Inc., and an authority on graphic arts phases of color photography; Howard Lester, technical field representative for Eastman Kodak Company and a specialist in that company's color products; Leo

Notes were taken throughout the session by many of the serious workers in the audience.

Others listened with intent fascination as the experts reached back into their own experience for answers.

All photographs by Bob Schwalberg except as otherwise noted



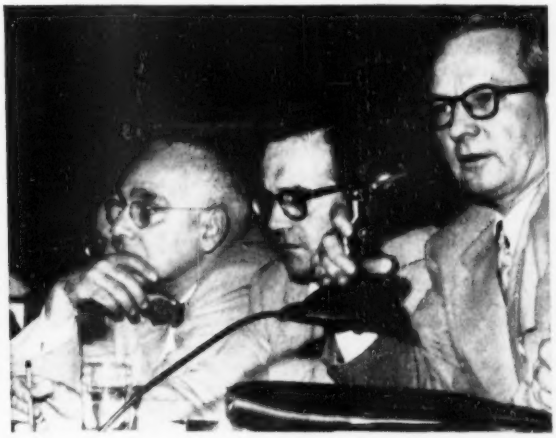
Moderator, David B. Eisendrath, Jr., interpreted questions posed by audience, acted as traffic cop, too, keeping discussion going at a lively pace for better part of 2 hours.

Pavelle, president of Pavelle Color, Inc., and an engineer of color processing machinery and equipment; Bill Perett, technical field representative for Ansco and an expert in their color materials; Lloyd E. Varden, technical director of Pavelle Color, and an expert on color theory and bibliography.

All ten men are active members of the New York Technical Section which conducts monthly meetings on a professional level; they were selected for their special knowledge of the many aspects of color in which amateurs eventually become interested since the main idea was to put the knowledge, professional know-how,

A member of the audience completes a question to the panel and the jam-packed crowd waits eagerly for the rejoinder.

Close-up of center of panel table on platform—experts Freda and Perett in deep concentration as Varden speaks.



Many late-comers paid close attention to proceedings from standing room at rear.

and experience of the experts at the disposal of the audience. In keeping with the spirit of the event, the majority of questions asked were on a practical level, answered by the experts in terms the majority of the audience could understand.

For instance, when a woman in the audience asked for tips for a beginner on how to fill shadow areas in making more interesting color shots, Dmitri suggested that she start shooting with the sun at her back for normal flat color lighting, then later shoot with the sun at one side. Examination of the side-lighted transparencies, he said, would point up to her the need for bouncing light into the shadows with a reflector, or with fill-in flash. Another panel member pointed out the value of using cheesecloth scrims mounted on lightweight wooden frames and placed between the sun and the subject to soften the contrasty mid-day sun.

In answer to a query on the best method of making black-and-white prints from color transparencies, Freda said he simply made a negative on panchromatic film, by contact printing the transparency onto the monochrome film, then projecting the resulting black-and-white film negative onto enlarging paper for a final print.

The question "Are there any of the so-called high-speed amateur color films which have stable emulsions?" was tossed to Varden, who said:

"I think I know all the color films from Japan to Alaska and I don't know of any *high-speed* color films. Those advertised that way are probably nothing more than film picked up at surplus or by some other devious means, and tied in with a process whereby they are overdeveloped in the first developer. Their scale of reproduction is bad, their color is bad; they are not backed up by the film manufacturer, therefore you wouldn't expect them to be very uniform . . . and their claims for 100-125 ASA speed rating obviously are not correct. Therefore, since results with virtually all such films are so terrible, I believe it is safe to say that, for the 'careful' amateur, high speed color films are not on the market at present."

Another question brought out the point, made by Pavelle, that a sharp 35-mm color transparency can be enlarged satisfactorily to a color print up to 16x20 inches, oftentimes to 20x24. Eisendrath added the opinion that careful choice of subject matter probably made huge enlargements more feasible and that close-ups and strong detail shots would enlarge to greater dimensions with less loss of detail.

The subject of why a projected color slide is so much more pleasing than a color print made from the same transparency elicited comments from several panel members. Freda set the stage with the observation that all color printing processes have inherent limitations; that the finest quality color print requires the making of three separation negatives, plus color correction and highlight masks, and then the involved process of making three positives and combining them in accurate register . . . and that it is unfair to compare a color print process like this, which may cost $150, with prints like Printon, which may cost 35 cents. Pavelle added that, among other reasons for the apparent superiority of the projected color slide, it normally is viewed under optimum visual conditions—when the eye has become adapted to a dark projection room and when the slide does not have the competition of normal room light. This brought out the suggestion that, to get a better idea of how a transparency will look when made into a Printon type of print, it should be projected small and viewed in normal room light. Lester summed up the points with "the shock that comes after looking at a beautiful transparency, and then looking at a color print, results because you are looking at a transparency which has maximum luminosity. By transmitted light, every picture looks better than does a flat print viewed with reflected light. This is as true of black-and-white as it is of color. The transparency has much greater depth, greater highlight and shadow luminosity, and an infinitely greater scale of tones than does the print."

Photograph by John Durniak

Over-all view of clinic session.

When the question came up as to how to figure the additional exposure needed when a double bellows or extension tube is used on a camera, the experts were struggling manfully to simplify their answer with suggestions like "It's in the manufacturer's literature," and "The best way is to have such an efficient photoelectric exposure meter set-up that you can take your reading from the groundglass in the film plane," and "you can do it with a Densichron or a Photo-Volt," but a voice from the audience settled the matter succinctly with "Kodak makes a very accurate 'effective aperture guide' that sells for fifteen cents."

Two questions dealing with color printing showed that there were spectators interested in that subject. Freda answered "Which is better for making color prints, Carbro or Dye Transfer?" with "Registration is somewhat simpler with Carbro therefore it is chosen more often. Dye Transfer gives additional control and thus is used generally for very difficult subjects." Lerner added that, from the standpoint of photomechanical reproduction, some persons prefer Dye Transfer, some like Carbro better, and a third group want to work directly from a transparency. "There is very little choice between Carbro and Dye Transfer," he said. "Theoretically one is supposed to get a better reproduction from Dye Transfer due to the transparency of the dyes, but on the other hand, Carbro has a greater richness. Many companies like to work with transparencies because they are used to them, but I think you ought to know that most printing houses receive a 25 to 50 per cent surcharge when they work from a transparency, and some of them may be thinking about that surcharge when they say they prefer to work with a transparency."

"How can I eliminate finger prints, dust spots, and minor abrasions from color slides without removing the lacquer?" was another point brought up.

"You can't, without removing lacquer," was Varden's answer, "but you can always put the lacquer back on." Then Lester amplified with: "If dirt is imbedded in the gelatin, it is necessary to use an abrasive that is so fine that you do not scratch the negative but simply polish off the surface. I use aluminum oxide (grade .003 microns), a gray powder (available in the New York area from Linde Air Products Co., New York City). It is applied by dipping a small wad of cotton in carbon tetrachloride, then touching the saturated cotton to the aluminum oxide powder, then polishing the surface of the transparency with the swab. A second wad of cotton (dry) is used to remove any resulting powder and to further polish the negative." An expert noted that you must be very careful with carbon tetrachloride as its fumes are toxic.

Moderator Eisendrath wound up the panel session with this comment to the audience: "Psychologists tell us that color is a sensation, and we hope that you too will be a sensation with your color pictures now that you have attended this clinic."—

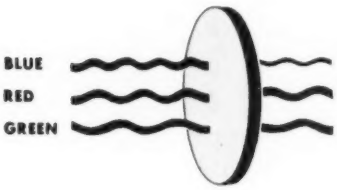
The Kodak BULLETIN

How to select the right filters

What are color filters? Basically, they are creative tools. They put you in charge of a picture situation—enable you to record what you want *as you want it*. Their use marks the difference between the beginner and the serious photographer.

In color shots, certain filters adapt the existing light to fit the film you are using, for a more precise or more pleasing effect.

In black-and-white shots, certain filters enable you to picture a scene more nearly in its true light-and-dark values. Other filters allow you to emphasize certain colors, for special pictorial effect.



How a Filter Works

A color filter absorbs some colors of light and passes other colors. Above, a K2 Filter is used over the camera lens, to absorb part of the blue light from an outdoor scene. This is done because blue rays are excessively high in actinic power. The filter improves tone balance in the negative and print. The sky will have a richer tone; clouds will show up better; the whole effect will be more pleasing.

Other filters are used to exaggerate tones for dramatic effect, or to get better light balance for the color film you are using. But the principle is the same in each case.

Choose Wisely, Buy Prudently

There are hundreds of filters to choose from —but, luckily, a few will cover nearly all normal needs. And you need not spend a fortune to get good ones. You can buy an inexpensive all-glass filter, such as the Kodak Cloud Filter, *complete with mount*, for most low-priced cameras, for less than $2. You can buy professional-quality gelatin-in-optical-glass Kodak Wratten Filters, in popular amateur sizes to fit Kodak Combination Lens Attachments, for $1.75 to $4.

And, if your needs are specialized or scientific, you can buy Kodak filters in dozens of colors and varieties of spectral absorption—color-compensating, duplicating, photometric, monochromat, neutral density, light-balancing, corrective and contrast types. They range in price from 50 cents to $19.25, depending on the size and type. Kodak makes them all; the Eastman Kodak Company has been the world's leading supplier of precision filters for half a century. But the filters on this page are the ones you normally need in practical picture taking.

Make Sure of Quality

Good filters are not merely prettily colored pieces of transparent material. A filter has a specific job to do—and if the filter is not right for the job, not precise in spectral absorption and transmission—if it absorbs too much of one color, and not enough of another—the pictorial result will be wrong. This is especially true in the case of color films.

Take a specific case—a daylight color film and a Kodak Wratten Skylight Filter. The film is carefully balanced for standard daylight—a blend of direct sun, and light from the sky. But on hazy days, or in open shade under a blue sky, the light on your subject contains an excess of blue. Your Kodak Wratten Skylight Filter is carefully designed to absorb this excess of blue *and no more*. If you use a filter which is not exactly balanced for the conditions, your transparency will be either yellowish or bluish—depending on which way the filter is off-standard, and how far it is off.

Rely on Experience

For many years, Kodak has specialized in laminated filters—gelatin, accurately dyed to exactly the right transmission, and tightly cemented in protective optical glass. There are specific technical reasons for this. Gelatin-plus-dye is a precise medium—it permits *exact* duplication of filter characteristics, from filter to filter and year to year. Up to now, it is the one medium which allows color-transmission adjustments fine enough to meet rigorous Kodak standards for use with color films.

This is why the Kodak Wratten gelatin filters are standard for scientific use. There are over 100 types—and Kodak could make 10,000 types, equally precise, if there were need. And this is why, when you buy a Kodak filter, you can be sure it is right for its recommended purpose.

In the adjoining column, we list the Kodak filters that make a well-rounded, practical kit—along with the primary uses of each. Use this listing to select the filters you need *first*; then fill in the gaps as new needs arise. That's the sound way to build a set of low-cost precision filters.

For black-and-white

Kodak Cloud Filter. Use this pale yellow filter on any outdoor scene for better skies, moderate tone correction. Designed for use on simple cameras; requires no change from normal "no-filter" exposure.

K2. Use this filter for the most accurate tone correction on any outdoor scene, and to record clouds, with either panchromatic or orthochromatic film. This is your No. 1 outdoor filter.

A. Use this red "contrast" filter to get dramatic dark skies, brilliant white clouds, moonlight effects on daytime scenes. Use only with panchromatic or infrared films.

G. Use this deep yellow filter to reduce bluish atmospheric haze in distant scenes, for clearer images. Use it also to get fairly dark skies, to darken water in sunny marine scenes, and to make foliage show lighter.

X1. Use this one for best rendering of flesh tones in portraits "against the sky," and for pleasing black-and-white rendering of flowers, blossoms, and foliage.

For color shots

Kodak Skylight Filter. Use this in outdoor color shots on hazy or overcast days, and in open shade. It reduces the excess of bluish light; gives you a warmer and more pleasing result.

Daylight Filter for Kodak Type A Color Films. This enables you, in emergencies, to take outdoor color shots when your camera is already loaded with a Type A film. It readjusts the daylight to the proper balance for the artificial-light film.

Kodak Wratten 81C. This is your filter for photoflash shots with Class M lamps, using Type A color films, which are balanced primarily for photoflood.

For detailed guidance on the use of color filters, see the Kodak Data Book on filters, or the Kodak Reference Handbook.

Prices subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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GREATER BRILLIANCE Has a 2-inch *f*/1.6 Kodak Projection Ektanon Lens with a unique "field-flattening" element . . . the same superb optical system as the Kodascope Pageant Sound Projector that has won such world-wide acceptance. Takes a 750-watt lamp (1000-watt accessory lamp for superbrilliance). You get big, bright screen pictures that are sharp right to the edge of the screen.

GREATER CONVENIENCE Permanently prelubricated, it never needs oiling—the principal source of projector trouble. Either AC or DC operation. Has a continuously variable speed control. For easy threading, film path is clearly marked. Spring-counterbalanced elevating mechanism, easily locked into position, simplifies screen alignment. Cover provides space for take-up reel and a full 400-foot reel of film. Compartment on opposite side of case has provision for the cord and space for spare lamp. Complete, in its handsome Kodadur-covered case, the Kodascope Royal Projector weighs only 20 pounds.

GREATER STABILITY The Royal can be operated at normal speeds, even when line voltage drops sharply or rises. The continuously variable speed control permits exact adjustment to line voltage. You need never be troubled by flicker that results from too-slow operation.

GREATER QUIETNESS Has no external belts or other driving mechanism. Nylon gear trains are fully enclosed in the reel arms. These features, together with the fact that it is permanently prelubricated, make the Royal Projector unusually noiseless in operation. The quiet, powerful motor and a properly designed blower help keep the noise level way down.

Ask your Kodak dealer to show you the new Kodascope Royal Projector. Complete with 2-inch f/1.6 lens, 750-watt lamp, and take-up reel, in handsome Kodadur-covered case, $245.

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

LESSONS FROM PICTURES

A GOOD photograph begins with a creative idea, a flash of "inspiration," or the sudden recognition of an image amid the whirligig of life. But an idea alone is not enough; without adequate technical knowledge the photographer fails to translate his vision into a meaningful black-and-white image. This picture, by F. B. Grunzweig, of Elmhurst, N. Y., is an effective wedding of idea and technique.

It's a simple enough picture—the kind of thing that anybody might see at a parade or carnival without recognizing the photographic possibilities. Grunzweig was wandering through a crowd at a Thanksgiving Day parade when he noticed the pattern made by these balloons with the morning sunlight streaming through them. Intrigued by their bubbly, transparent look, he swung his Rolleiflex around and made several shots, including this one, against the light. "I tried to achieve an abstract pattern of overlapping circles and ellipses," he writes. "I often like to experiment with abstract patterns as compared with realistic expressions of the same subject."

So much for Grunzweig's idea; now for his technique. To record the backlighted figures as near-silhouettes and to prevent the bright areas of the balloons from blocking up, he deliberately underexposed his Super-XX film by shooting at 1/100 second and f/16—at least three times less than "normal" exposure.

He cropped away extraneous details when making the print, and overexposed on contrasty No. 3 Velour Black paper to emphasize the pattern effect. The result—an unusual picture which states clearly and simply what the photographer wanted to say.—

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16mm 100' Roll	5.50*	9.95*
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*Includes processing and return postage.

KARAT FILMS INC.

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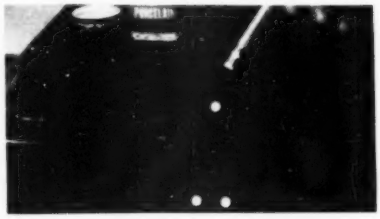
photo tips

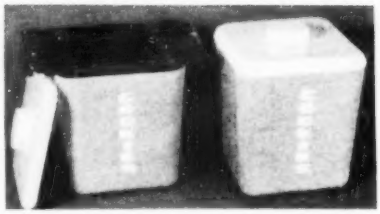
(Additional Photo Tips may be found on pages 84 and 85)

Keeping Solutions Uncontaminated



Contamination of darkroom solutions can be avoided by using the same tray always for one particular solution. A series of dots will identify trays—one dot for developer; two for stop bath; three for hypo; four for water. On dark trays make dots with porcelain enamel applied lightly with eraser end of pencil; for white trays, use red fingernail polish. —*H. Colpe, Alexandria, Va.*

New Use For Cookie Canisters

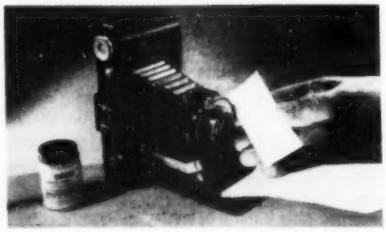


For home darkrooms, equipment that is lightweight, compact and efficient is always welcome. Cookie canisters made of plastic, of the type illustrated here, make good developing tanks. They measure 6½ inches square, 7 inches deep, hold an even gallon of solution, and can accommodate up to sixteen film hangers—4x5 or smaller.—*W. C. Eymann, Palo Alto, Calif.*

For Filter Identification

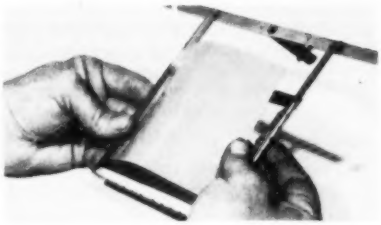
When outstanding picture opportunities suddenly present themselves, you want to be able to locate a needed filter without delay. Here's a neat idea for immediate identification—affix a small square of adhesive tape to the outside of each filter case. Then, with a wax crayon, color the square of tape to match the enclosed filter.—*N. Zelinka, Charlotte, N. C.*

Space-Saving Illumination



If a flashlight is just one item too many to carry on some after-dark assignments, a small card which has had two coats of luminous paint will supply sufficient light for setting your camera shutter and advancing roll film. Before starting on the assignment, hold the coated card near a 100-watt lamp for 15 seconds. It will glow brightly for several hours.—*G. S. Greene, Detroit, Mich.*

Easy Handling of Sheet Film



If you've ever experienced difficulty in sliding sheet film into the side channels of a hanger, from the top, you will appreciate knowing of an easier, time-saving method of inserting the film. Try "buckling" it gently and carefully into place, as shown in the accompanying illustration. The film should not catch or stick when handled this way.—*Gilbert Close, Hawthorne, Calif.*

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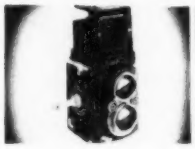

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Bolsey "B", F3.2, Ctd. RF....	61.50	29.00
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Canon, Serenar f:1.8, Rfdr....	195.00	189.00
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Stereo Realist F3.5, R.F. synch..	159.50	99.50
Voigtl. Vito II F3.5, Synchro...	54.75	34.00
Voigtlander Prominent F:1.5...	275.00	177.00

2 1/4x3 1/4 Ans. Speed Graphic, Tessar F:4.5 lens, Rangefinder, Flashguns Used.....	$7.50

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Auto Rolleiflex, Xenar 3.5....	.....	114.00
Auto Rolleiflex, Tessar 3.5....	.....	119.50
'XM' Auto Rollei, Xenar 3.5..	265.00	164.00
Ciroflex, F:3.5 Alphax.....	57.50	29.00
Ciroflex Ropax Synchro.....	93.50	67.00
3 1/4x4 1/4 Super D Graflex....	246.75	125.00
Hasselblad Ektar F2.8.....	499.50	322.00
Kodak Reflex II, F3.5 ctd....	154.00	78.00
Polaroid Model 95.....	89.75	56.00
Polaroid Pathfinder, 110	249.50	178.00
Master Reflex, Primotar 3.5...	185.00	114.00
Ricohflex F:3.5, synchro case..	49.95	28.00
Rolleicord II, F:3.5.....	.....	59.00
Rolleicord III, Xenar 3.5, case..	149.50	92.00
Medalist, Ektar F:3.5, Rfdr...	.....	86.00
Medalist II, Ektar 3.5, Rfdr....	297.50	157.00
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Super Ikonta A Tess. 3.5 Rfdr..	162.00	59.00
Super Ikonta B Tess. 2.8 Rfdr..	236.00	88.50
Super Ikonta C Tess 3.5 Rfdr...	186.00	110.95
Super Ikonta BX Tess 2.8 Rfdr..	280.00	119.00
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Leica G, Summar F:2.....	.....	118.00
Leica IIIC Summitar F:2.....	$359.00	168.00
Leica IIIF, Summitar F:2.....	384.20	229.50
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35mm Summaron F3.5 W.A...	102.00	69.00
50mm Elmar F3.5.....	68.00	32.00
50mm Summicron, F:2	183.00	.....
50mm Summitar F:2.....	173.40	83.50
50mm Summarit F1.5.....	224.40	138.00
85mm Summarex F1.5.....	442.00	198.00
90mm Elmar F:4 Chrome.....	112.20	69.00
135mm Hektor F4.5.....	150.00	71.50
200mm Telytar reflex housg...	258.00	199.00
Contax 'D', Biotar F:2.....	359.00	175.00
Contax II Synchro-Tess 2.8	.....	152.00
Contax II Sonnar F1.5.....	.....	188.00
Contax IIA, Sonnar F:2.....	444.00	210.00
Contax III Sonnar F1.5.....	.....	167.00
Contax IIIA Sonnar F1.5.....	524.00	198.00
35mm Hektor F2.5 W.A.....	89.50	43.00
35mm Biogon F2.8 W.A.....	.....	87.00
Biogon W.A. for IIIa & IIIA...	345.00	164.00
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135mm Sonnar F4.....	170.00	97.00
Kino Exakta 1 F3.9.....	.....	76.50
Kino Exakta II Kilfitt F2.....	.....	144.00
Kino Exakta VX Tess 2.8.....	279.50	186.00
Kino Exakta VX, Biotar F:2....	353.00	236.00
35 mm Rectifocus F:2.5 W.A..	99.50	62.50
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Bolex H-8, Leader F1.9.....	295.50	179.00
DeJur Citation F2.....	75.50	42.50
Kodak Brownie, [illegible]	19.95	28.00
Kodak Magazine 8, F1.9.....	150.00	87.50
Revere 50, F2.5.....	59.50	27.00
Revere Ranger [illegible]	54.50	44.00
Revere 80, Model [illegible]	99.50	62.00
Revere 88, Turret F2.5.....	112.50	.....
B & H 219, 500W, Case.....	99.50	60.75
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Keystone A-8, 130 W.....	114.50	60.75
Kodak Brownie, Case.....	62.50	44.00
Revere 88, 500W, Case.....	154.50	63.00
Revere 90 DeLuxe, 750W, C...	159.50	89.50

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B & H Filmo 70-DL, F1.9.....	364.95	238.00
Bolex H-16, Leader, F1.9.....	299.50	182.00
Bolex H-16 DeLuxe F1.9.....	372.75	245.00
Cine Special II, Ektar F1.4...	1053.33	685.00
Cine-Kodak Mag. Revere F1.9..	176.25	118.00
Keystone A-12 Turret F2.5...	119.50	73.00
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Victor Model Turr. F1.9.....	.....	118.00
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Keystone A-82, 75 W.....	119.50	61.00
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TDC Duo, 2 1/4x2 1/4, 300W....	69.50	42.50
Golde 'Coronet' 200W, Blower, C	49.50	32.00
Golde Numatic, 300W, Blower	58.50	33.00
Golde Reflex, 2 1/4x2 1/4, 300W	86.50	52.00
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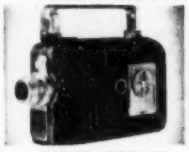

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contests and markets

CONTESTS

ANSCO announces a color snapshot contest opening June 15 and ending September 30 with a total of 101 prizes amounting to $12,000. An unlimited number of photographs may be entered in each of two classes, scenic and human interest, with 50 prizes being awarded to the best in each category. First prize in each class will be a round trip ticket for two to Hawaii. Second and third prizes are $500 and $300 respectively with merchandise awards going to the remaining winners. Grand prize of a Ford car valued at $1975 will be presented for the one best entry of the two classes. Any number of Ansco color transparencies made on sheet, roll or 35-mm film, may be submitted and must be accompanied by a contest entry blank, available wherever Ansco film is sold.

THE CHICAGO NATURE CAMERA CLUB and the Chicago Zoological Society announces their 7th Annual International Zoo Photo Contest and Exhibit. Photographs are to depict any animal (mammal, bird or reptile) residing in any recognized Zoo in the world and must be submitted by September 15, 1953. Awards will be made in two divisions, for black-and-white prints and for color transparencies, with prizes in each competition being doubled in any case where the picture was taken in the Chicago Zoological Park, Brookfield, Ill. First prize is $50; 2nd, $25; 3rd, $10, and 20 honorable mentions of $5 each. Black-and-white prints must be no smaller than 8x10, and with the exception of entries from outside the U.S., must be mounted on 16x20 cardboard. For entry blanks, write Photo Contest, Chicago Zoological Park, Brookfield, Ill.

FR CORPORATION announces a summer camp photography contest for boys and girls attending any private or organizational camp this summer. FR developing and printing kits will be awarded the best five photographs in each of the following categories: group activities in camp; waterfront activities; animals and birds; flowers and trees; camp buildings; interiors; scenic views and individuals. Prize winners who have developed their own pictures with FR chemicals or equipment, as attested to by the camp director, will receive an extra prize of an enlarger. Grand prize for the outstanding camp picture of the 1953 season will be a four-week scholarship to the camp of the winner's choice. Winners' photographs and honorable mentions will be released for publication along with credits for the camps involved. Any number of black-and-white photos of any size are eligible, and should be sent to L. R. Fink, FR Corporation, 951 Brook Ave., New York 56, N. Y., by August 3. Announcement of winners will be made August 20, 1953.

GAINES DOG RESEARCH CENTER is offering $500, $250 and $100 to first, second, and third prize winners respectively in a contest featuring pictures of dogs. Black-and-white untouched photographs of any size are eligible. Sharp close-ups of dogs are preferred but pictures with people or other elements are acceptable providing the dog (or dogs) are the center of interest. Winners are expected to furnish the original negative along with a written release from the dog owners and any person appearing in the photograph. Complete rules may be secured from Gaines Dog Research Center, 250 Park Avenue, New York 17, N. Y.; contest closes September 11, 1953.

EVINRUDE MOTORS announces a Boating Photography Contest in which an Evinrude outboard motor must be recognizable in each picture. First prize is $250; second, $175; third and fourth, an Evinrude outboard motor; fifth prize is $25. An unlimited number of black-and-white photographs of any size depicting any phase of motorboating are eligible for entry before the closing date, September 15, 1953. Send entries with name and address written on the back of each photograph to Evinrude Motors, 4143 N. 27th St., Milwaukee 16, Wis. →

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Offer expires August 10th

35MM x 20 Exposures NEW COLOR REVERSAL FILM FRESH . . . SUPERB QUALITY. Processing Included

ASA Outdoor 10 • ASA Indoor 16 • Specify Daylight or Tungsten

$1.98 each • 3 for 5.75 • 6 for 11.25

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GUARANTEED FRESH—1954 DATE

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COLOR at its best

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8MM x 25' DBL. 2.75 ea. — 3 for 8.00

8MM x 100' for BOLEX 7.50 ea. — 3 for 21.50

16MM x 100' ROLL 7.50 ea. — 3 for 21.50

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Processed by Eastman Kodak

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Plus X, Super XX — Fresh, Safety	2.95
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30" x 30'	DWGL	FF-2	6.25
30" x 30'	DWGL	FF-3	6.25
40" x 30'	DWDL Velvet		8.25
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3½"x5"	DWSM	#2, 3	300 sheets	3.50
5" x7"	DWSM	#2, 3	100 sheets	2.25
5" x7"	SWGL	#3	100 sheets	1.95
8" x10"	SWGL	#1, 3	100 sheets	3.50
11" x14"	SWGL	#3	72 sheets	4.95
11" x14"	DWGL	#4	50 sheets	3.75
11" x14"	DWGL	#3	250 sheets	16.95
11" x14"	DW Portraya (GG)		144 sheets	10.95
12" x18¾"	SWGL Resisto	#3	100 sheets	7.95
16" x20"	SWSM	#1	50 sheets	5.50
20" x24"	SWSM	#2, 3	30 sheets	6.50
20" x24"	SWGL	#2, 3	50 sheets	9.95
20" x24"	DW WH. Lustre	#2, 3	30 sheets	7.50
20" x24"	DWGL	#3, 4	30 sheets	7.25
20" x24"	DWSM	#1, 2	50 sheets	10.25
20" x24"	DWSM	#4	72 sheets	12.50

CONTACT PAPER

SIZE	TYPE	CONTR.	PACKING	PRICE
1⅞"x2¼"	SWGL	#1,2,3,4	1000 sheets	2.75
2½"x3½"	SWGL	#4 (deckled)	1000 sheets	3.95
2¼"x4½"	SWGL	#1,3,4	300 sheets	1.85
3½"x5¼"	SWGL	#2,4	500 sheets	3.75
4" x6"	SWGL	#2	1000 sheets	8.75
5" x7"	SWGL	#2,4	500 sheets	5.75
8" x10½"	LWSM	#3	300 sheets	3.75
8" x10½"	Reflex Copy		500 sheets	4.75
10" x10"	AZO "E"	#1,2,3,4,5	288 sheets	5.50
10" x10"	SWGL Resisto	#2	288 sheets	3.25
20" x24"	SWGL Resisto	#2,3	72 sheets	4.25

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Illustration is typical of work done by Charles Kerlee for the E. R. Squibb & Sons Co.

careers IV

Advertising Illustration

By CHARLES KERLEE

ADVERTISING illustration demands all a photographer's imaginative resources. Unlike commercial photography that calls for only routine recording with literal exactness, illustration takes more ability and pays more money.

Experience and training are necessary before one can become an illustrator. If illustration is what the photographer wants, he should set his goal and work to achieve it through his photographic training, and general education. Many illustrators have started as portrait photographers because portraiture seemed to yield more ready income, then switched to advertising illustration.

It is no accident that many illustrators have had magazine experience. The two fields have much in common. Whether one photographs a story or an illustration, the requirements are in many respects similar. The budding illustrator therefore does not have to go through commercial photography, but may come straight from the photo-journalistic field. However, a stint, long or short, at commerical work is the usual approach to an illustration career.

There are no short cuts to proper training for a career at the illustration level. It takes time. Some college training is helpful although not essential. A good plan is to go to college during the day and learn photography at a night school. If a college offers a photographic course, it might be a good idea to get in on it. Academic education teaches one to think and work out problems, and problems come with almost every illustration assignment.

One can be trained technically in about two years. Although training is important, it will not by itself prepare a young photographer for top-level illustration. In addition to technical training and general education, the future illustrator should get some art training. Perhaps he should even learn to draw well enough to put ideas down on paper. This will give him something to start from when he sets up his camera.

An illustrator deals with artists on his assignments. He should understand what they are talking about. He should know about color value, for example, so that he can talk their language and work intelligently to produce the results they want.

When a student leaves photography school, he should have a definite goal in mind. He should know what he wants to do in photography. His training should not only have given him a knowledge of standard photographic routines, but also an understanding of what is good and what is bad photography. It is essential that he have a good start in the development of his personal standards.

In weighing the advantages of one job against another, the starting photographer should be careful not to be misled by the "good" job with a poor photographer as compared with a relatively menial start with a better photographer.

In hiring the student, the working illustrator will look at what the young photographer has done in school and he will try to detect traces of imagination, personality, adjustment to life, and ability to think. The lack of these attributes causes a great turnover of assistant help in illustrators' studios.

Most illustrators have started as assistants somewhere. It is the best way to learn the practical routines in the field quickly. The opportunities that lie ahead depend on the individual. If the young photographer is smart and industrious, he may soon be doing well enough to take more and more work off his employer's hands, thus making himself worth more pay.

Assistants are graded as first and second assistants. The inexperienced usually begin at a lower level, running errands, moving lights, and doing whatever else may be required. They are paid somewhere between $50 and $75 a week. The first assistant, who has learned enough to work closely with the illustrator, may get anywhere from $100 to $150 a week. The darkroom worker receives about $100 a week and his assistants about $35 or $40 a week. In smaller cities, all of these salaries are about 25% or 30% less than in metropolitan areas.

The illustrator works from an artist's layout, but is not obliged to copy it exactly. In fact, the better the photographer, the more likely he is to change things a bit, perhaps even to do the job differently altogether. A good photographer may shoot an assignment twice, once as the artist wants it and once as he himself sees it. The art director will then pick the better of the two.

Advertising illustration involves people and ideas. The photographer must be able to pick proper models for a job and then get his picture idea across to them. The photographer must be able to work with many people—the art director, stylists, home economists and others. He must keep up with the latest advances in photographic technique. Finally, the illustrator must be able to use light for interpretation, not just factual description.

WHAT IT TAKES

1. **A sincere desire to be an illustrator.**
2. **Technical training, with some college if possible.**
3. **Knowledge of art principles.**
4. **Imagination.**
5. **Ability to direct people in a picture situation.**
6. **Capacity to develop good standards.**

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learn to SEE

(*Continued from page 66*)

on how you look at things, and that in turn depends on what you are.

Let us say, for example, that five photographers set out to photograph a wheat farm. The first might isolate a few stalks of wheat and show their design in silhouette against the sky. The second, impressed by the silky sweep of the grain bending beneath the wind, might photograph the field so that it looks like ocean waves. The third might say sadly to himself as he looks: "All that grain and a famine in India." He perhaps would try to show the vastness of America's farm acreage with maybe a couple of husky farm kids in the foreground. The fourth would take a stalk of wheat home and photograph it under a microscope. The fifth, who likes people, would photograph the farmer's family around the dinner table. Who is to say that any of these photographers is not telling the truth in his pictur ?

If you do as the mythological photographers of my example, and take your pictures from *your* point of view the results will not look like the work of someone else.

REHEARSAL. Entering the studio to photograph a singer, I was intrigued by the tiny sound holes in the walls and the general construction of the room. (If I

intend to photograph someone in a prearranged spot I always arrive a half-hour ahead of time to look around and see if some ideas will sprout.) I had my choice of many different ways to photograph this girl. What I wanted to say would determine the final form of the picture. I wanted to show the somewhat carefree atmosphere of a rehearsal, wanted to incorporate the shape of the piano as a design element, wanted to show the face of her accompanist without distracting from my main subject, and also hoped to get a feeling of spontaneity into the picture (which I feared would not happen because of all these other problems). I pushed the piano around until it cast what I thought was a very satisfying heavy black form against the walls and tubular projection. Then I placed the girl on the ledge and, in moving around, I saw that the top of the piano could cut across the boy's face. By also throwing him slightly out of focus I was able to subdue his importance. Then I asked her to raise her knee and clasp her ankle with her hands, giving a very nice line in relation to the piano. Now all she had to do was start singing!

I did not worry about lighting, or camera, or aperture first. By worrying first about technical problems you gain the technique, perhaps, but are likely to lose the picture. I think it is a good idea to think about what you want to say in your picture and then find the best means of saying it.

TREE AND WALL. One day I was photographing a little girl in a courtyard when I noticed a tree against the wall. The shape of the bare branches against the white brick of the wall fascinated me. (Almost every photographer has his "tree-against-wall" picture.) I decided I wanted to photograph it with a reflex camera instead of my 35-mm, because I felt that the subject was better suited to the larger film area. I borrowed a Rolleiflex from a friend, asking him to come along to show me how to use it, which he did (and also obligingly held the ladder on which I had to stand because the tree was two stories high). After snapping the picture, I removed the roll of film, gave him his camera, and that was that.

Here again the "seeing" came first and the "how" of taking the picture came after I had decided what I wanted to say.

SHOESHINE MAN. Many people, in studying a great picture, say deprecatingly: "It was probably an accident." Why is it that these accidents always happen to the best photographers? It is because they are ready; they have trained their eyes. When a good picture suddenly appears the seeing eye will catch it; the unseeing eye will miss it.

One day I was trying to take pictures of an 80-year-old man who shines shoes in my neighborhood. I wanted to take his

picture because I liked his face with its rare dignity, white hair, knowing eyes, and childlike smile. I shot many pictures of this man on different days, but without success. I just couldn't seem to translate my feelings about him. (One reason for this was that he insisted on posing with elbow out and hand on hip, like some picture he probably had admired long ago.)

One day I was standing around waiting for him to unpack his little kit and get ready for the picture-taking session. I climbed some stairs nearby and looked down and suddenly saw my picture—it

was the back of this old man as he bent over his shoe-shining equipment. That back seemed to me to tell his whole life story. I snapped the picture.

Through such experiences I have learned that if you let the subject reveal itself to you instead of imposing your own preconceived ideas upon the subject, you will have greater success. Every single picture in which I have taken ideas out of myself instead of from the subject has been a failure.

WOMAN IN DOORWAY. One day as I was rushing down the street I saw a little old lady standing in a doorway. I actually was a few doors past her before I realized what I had seen. As so often happens at such moments, I did not have my camera with me. I turned and ran home for the camera, silently

praying that she would be there when I got back. In three minutes I was back. I raced to the doorway—and she was gone. I looked up and down the street, and spied her at the end of the block. I went up to her and gently steered her back to where I had first seen her. She was very nice about posing for me, which is unusual.

FACES. It is difficult to photograph a group of faces because your problems multiply with each additional person in the group. I like this picture because none of the faces falls off or disappoints or turns into a camera-conscious

stare. Each seems to be self-contained, each in his own world, yet all are bound together by a common fellowship and humanity. I like it also because each face seems to have a different national origin. This photograph was taken while these

people were watching a parade.

In photographing people in crowds I have discovered that it is better to concentrate on one particular group and see what you can bring forth than to wander helter-skelter through the crowd, hoping for a lucky accident.

BOY. Photographing children can be a good experience—especially if you grow past the "baby in the backyard" stage. I like to photograph children as people, as the opposite of the precious, candy-coated variety we see in so many advertisements, movies, and magazine covers.

I was photographing some boys playing in the street. One face stood out, a boy who reminded me of Picasso's *Boy and Horse*. I dropped all the others and concentrated on him. I bought him a dancer's black leotard to wear while I photographed him because I felt that his contemporary shirt and pants would destroy the mood I wanted to create, a mood of Italian primitive beauty. (Later, I photographed him in his regular boy's clothes and he was just as handsome.)

BARBARA. There is a big difference between a camera-conscious subject and one who is merely looking into the camera

with a direct stare or a contemplative gaze. Your subject may look directly into the camera as though she were looking into your eyes and speaking to you with her eyes. I think this is true of the picture above, one of the many I have made of a 12-year-old girl, a series of portraits attempting to show the ephemeral time between childhood and girlhood. My idea was to do this story in terms of her changes in mood. Sometimes the child, sometimes the woman-to-be would show in her face.

The other picture was from a group taken on her first day in dancing school. She was concentrating so hard that her hands were tightly clasped—definitely not one of the five basic hand positions of ballet.

CHILDREN ON STEPS. In photographing the two children on the steps I hung around with the camera until they forgot about me. One of the virtues of a good

photographer is patience, but I am not at all a patient person and if I don't see a picture almost right away, I usually leave. I leave because I begin to get bored, and when I am not excited I can't photograph.

Technical Data

All pictures were taken with a Contax equipped with a 50-mm, $f/1.5$ lens, except the tree-and-wall shot which was made with a Rolleiflex. All pictures were made on Super-XX film. The tree-and-wall picture was developed in Microdol, the rest in D-76 for 18 minutes.

Rehearsal: indirect studio lighting, 1/50 second at $f/2$.

Tree and Wall: natural light, 1/100 second at $f/4$.

Shoeshine Man (two pictures): natural light on an overcast day, 1/100 second at $f/4$.

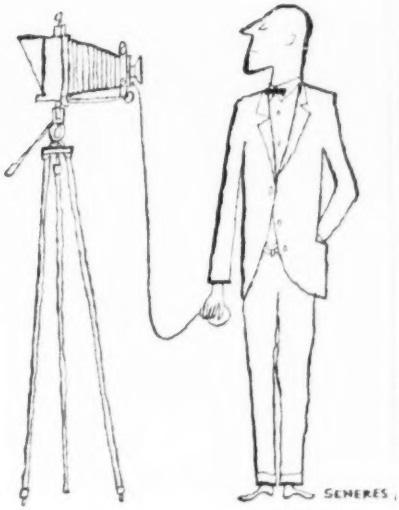
Woman in Doorway: natural light, 1/100 second at $f/4$.

Faces: natural light, 1/500 second at $f/4$.

Boy: window light, 1/25 second at $f/2$.

Barbara (portrait): window light, 1/25 second at $f/2$; (ballet shot): overhead tungsten bulbs, 1/25 second at $f/2$.

Children on Steps: natural light, 1/100 second at $f/4$.—



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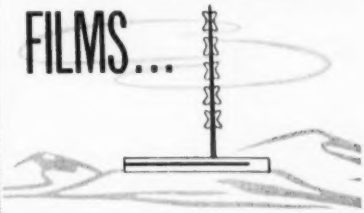

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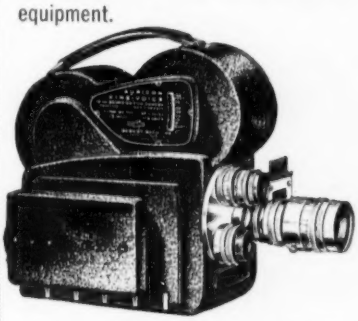

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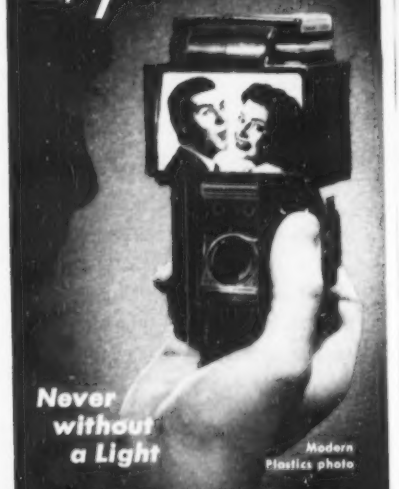

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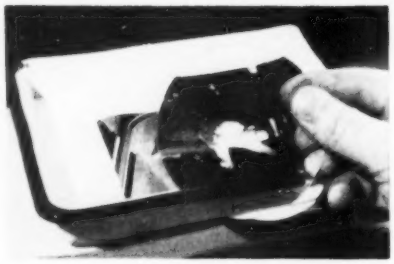
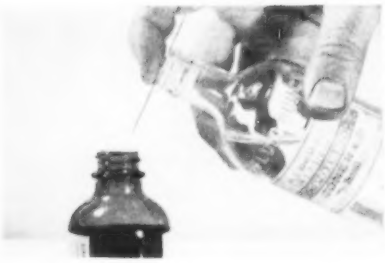
photo tips

Magnify for Accurate Development



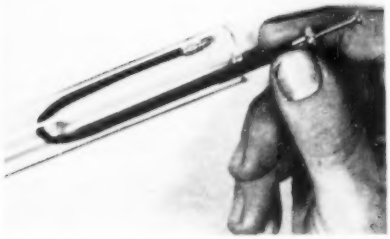
When using very high-speed enlarging papers, darkroom light must be kept at a minimum to avoid fogging of prints. A magnifying glass, large enough to be seen through with both eyes simultaneously, is a practical and valuable aid in inspection of prints that are being developed under such weak light. Its use will enable you to check details accurately and to see immediately when sufficient development has been reached. —*Ken Murray, Colon, Mich.*

Pouring Without Funnel



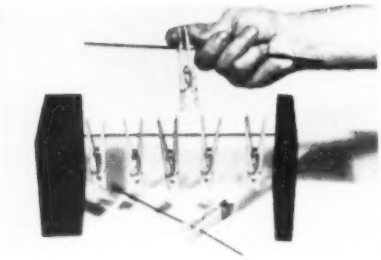
The next time you encounter the problem of transferring a solution from a large bottle to one with a mouth too small for use of a funnel, try this: Hold a wooden match or a toothpick across the mouth of the larger container; tip gently, allowing projecting stick to enter the small-mouthed bottle. Adherence will cause the liquid to flow down the stick and into bottle without spilling a drop, if the operation is handled carefully.—*G. C. Graham, Pine Bluff, Ark.*

For Your Cable Release



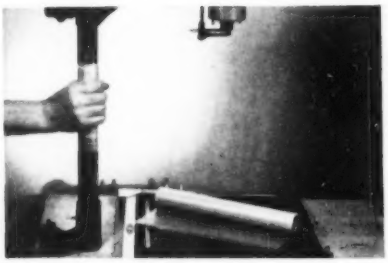
Don't throw away the plastic container from the next toothbrush you purchase. Save it to use as a holder for your cable release. It will serve excellently for this purpose, keeping the cable free from kinks, in good condition, and immediately identifiable. These containers have the advantage of being very light in weight, they take up a minimum amount of space, and can be carried conveniently in a gadget bag or in your pocket. —*Harvey Colpe, Alexandria, Va.*

Film Hanger Efficiency



If you use wooden clothespins of the spring variety as film hangers, you'll find it expedient to drill them through *both* shanks and string them on a wire, as shown in the accompanying illustration. This eliminates side sway and will serve to hold the suspended films apart. Use a drill that is slightly larger (about 1/32 inch) than the wire, to allow for compression of the clothespin shanks when inserting the film.—*Gilbert C. Close, Hawthorne, Calif.*

If Enlarger Head Sticks

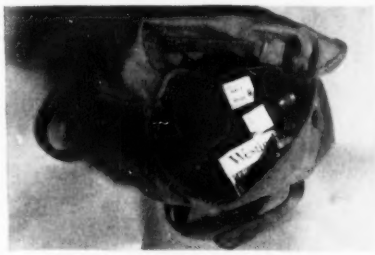


When adjusting the enlarger for print size, moist or perspiring hands can cause binding of enlarger head and post. Rubbing the post with ordinary, household waxed paper will usually eliminate this difficulty. A piece of waxed paper, slightly wider than your hand, loosely wrapped around the post and held together with adhesive tape, will slide to the bottom of the post where it will be available for the purpose whenever required.—*H. Colpe, Alexandria, Va.*

photo tips

(Additional Photo Tips may be found on page 76)

Serviceable Gadget Bag

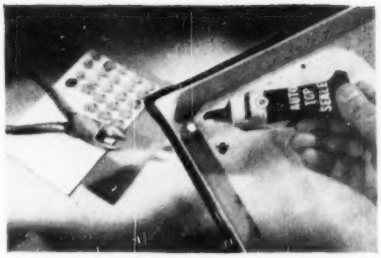


A musette bag (of the type available at Army and Navy surplus stores) serves admirably as a gadget bag. It is made of sturdy and durable canvas, and is equipped with six convenient pockets—two large and two small ones on the inside of the bag, one large and one small one on the outside—adding to its carrying capacity. The bag is roomy, light weight, inconspicuous and pliable, and is very inexpensive in price.—*Harold Low, New York, N. Y.*

Substitute Air Syringe

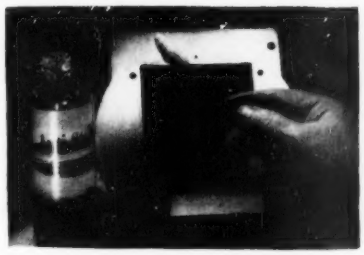
Any of the larger flexible plastic bottles (now widely used by manufacturers as containers for perfumes, toilet waters, and various other cosmetic preparations) can be put to excellent use in the darkroom. One of these large bottles, when empty and thoroughly dry, makes an ideal air syringe. Keep one handy on the darkroom shelf, to blow dust off negatives, lenses, camera bellows, and other surfaces.—*Gilbert Close, Hawthorne, Calif.*

Repair of Enameled Trays



Chipped spots in enameled trays used in the darkroom can be repaired quickly with a coat of asphalt varnish. This is especially important if the tray is used for acetic acid stop-bath, because even a tiny chip will permit penetration of the acid to the metal, where its action eventually will make a hole in the tray. If a hole has appeared, the head of a thumbtack, cemented with auto top sealer, makes a good patch.—*K. Bronaldo, Sturgis, Mich.*

Dustless Negative Carriers



Glassless metal negative carriers for enlarging sometimes will build up a static charge and attract dust particles. These static charges can be caused to bleed off into the air, by coating the holders thinly with an anti-static solution, which is invisible and has no other effect. It is best to coat the inside surfaces of the holders, so that the treatment will not be subject to wear from handling. The liquid dries very rapidly.—*G. S. Greene, Detroit, Mich.*

Double-Duty Dryer

A heated drum or dryer to which single ferrotype tins are fitted generally can serve as a print-mounting press, also—for light-weight mounts. Lay a sheet of mounting tissue between print and mount, cover with clean paper, and press into contact on heated dryer surface with a print roller. Then put mounted print on a flat surface and roll until cool. Use of heavy mounting stock on a curved dryer usually will not prove practicable.—*K. Murray, Colon, Mich.*

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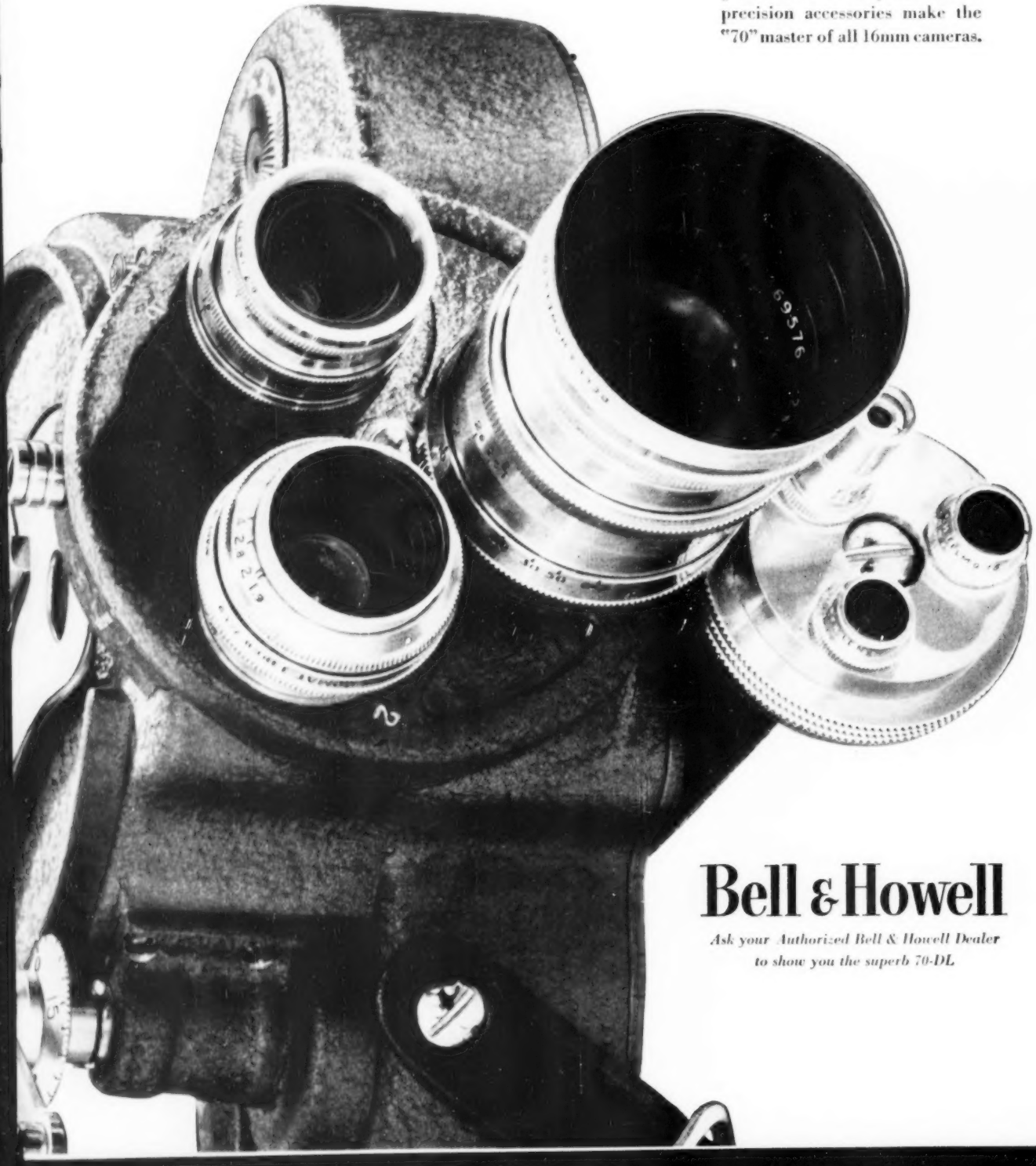

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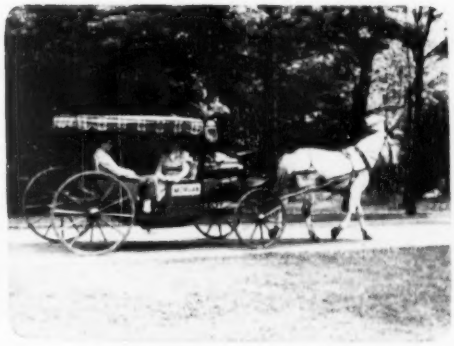
Three C's for Movie Makers

By JAMES DOBYNS
Illustrations by the Author

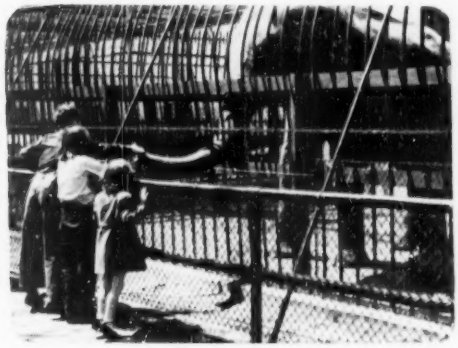
CONTRAST

Here the modern, with its discomforts and strains on temper, is contrasted with . . .



. . . **the old,** the leisurely pace which gives a tourist time to see and appreciate things.

Camera angle lends contrast here. Shoot up or down occasionally for interesting variety.



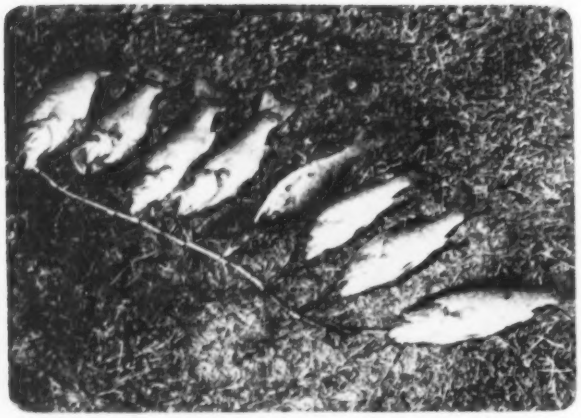
Your children at the zoo will contrast with shots of them working and playing at home.

Continuity, Contrast, and Close-ups are keen-edged cine tools

WHEN A PHOTOGRAPHER speaks of contrast he is thinking in terms of the relative strength of highlights and shadows. If highlights are very white and the shadows extremely dark in a print, it is *contrasty*. If the highlights are light gray and the shadows are only dark gray instead of near black, the print is *flat*, low in contrast.

In movie making contrast refers to something quite different. Broadly, it means the contrasting of one idea with another; as the old with the new, the rich with the poor, the good with the evil. If a movie doesn't contain contrast in this sense, it is "flat" in its flavor, its appeal, its general interest. Contrast, in a more narrow meaning in the movie making field, refers to contrast between a movie shot and the one which follows it or which precedes it. And here again, contrast doesn't mean a dark shot followed by a light one, followed by a contrasting dark one. We don't want that kind of contrast if our movies are to be interesting.

What is wanted is contrast in the sense of *variety*. If every shot is made from eye level, if the camera sees everything from a uniformly distant viewpoint, if it runs the same monotonous length of time for each shot, if the shutter speed is never varied, the result can be pretty deadly. The work of the novice is marked by the uniformity of these variable factors. It takes practice to learn how to put variety into a film. But it's easy to drop down near the ground for one shot and to get up high for another, varying the diet of eye-level shots. It's easy to move closer to your subject for the second shot and closer still for your third. It's easy to run the camera a bit longer for complicated scenes and to run it for only 3 or 4 seconds when a simple scene can be grasped in that short time. All these things are easy to do—*if you just remember to do them.* Actually,



Close-up like this follows medium shot naturally—to show kind of fish you caught. Such technique pleases audience.

Screen-filling near shot emphasizes what emotion is in your youngster's mind—in this case, sheer happiness.

Clarify action, show procedure in detail, by shooting up close. Let your audience really see how the pie is made.

Three C's continued

there are fewer occasions for changing the shutter speed of your camera, but don't forget to do so once in a while. One of the funniest bull-fight sequences ever made showed a bull come into the ring in slow motion, filmed at 64 frames per second. In violent contrast, the next bull zipped into the ring when the camera was run at 8 frames per second. He seemed to be moving eight times as fast. And all the slow-moving participants in the fight were zipping around at the new speed too!

You can contrast the reluctance with which a small boy goes to school and the joy with which he ends his school day by shooting his morning actions at the top speed your camera will run, and his afternoon antics at your camera's slowest speed.

Contrast, it will be seen, puts spice into your movies. You can get it by looking for variety in your subject matter. You can get more of it by changing the viewpoint of your camera each time you take a new shot; higher or lower, more to the left or right, nearer or more distant. You can add more contrast by varying the number of seconds you run your camera, making the shot only as long as it has to be.

Now, like sugar in your coffee or fertilizer in your garden soil, it's possible to overdo a good thing in seeking contrast. Looking for variety in your subject matter means shooting your youngsters in the back yard one week end, in the park another time, then at the beach; not in the same back yard doing the same things year after year. It means showing such things as cooking the fish, not just catching them.

It doesn't mean a hodgepodge of unrelated shots which are puzzling to your audience. There should always be a relationship of ideas between shots. If we show a group of gossipy women, followed by a shot of hens in a chicken yard, there is contrast between the shots, but a relationship of ideas. If we show a quick series of power line shots, a group of neon sign shots immediately following will differ in form and color from the power poles, but will be related in idea.

Basically, none of the things you do to get contrast in a film are difficult to do. The hardest thing about doing any of them is in (*Continued on page* 96)

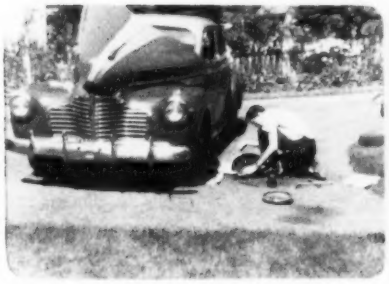
CONTINUITY

Scenes must dovetail logically. Sometimes suspense is created by showing *what* is going on before showing *where*.

Then, with a change in viewpoint to provide contrast, a longer shot makes it clear that we're on a golf course.

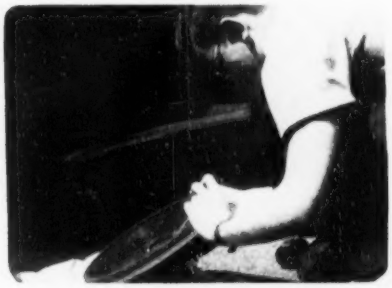
Eventual arrival on a green is expected in a golf game, thus carrying our continuity one logical step further.

Suspense comes with close-up of putt; golfers in audience will be using "body english" to help ball drop in hole.



Continuity results from an orderly presentation of our subject, showing where the action takes place . . .

. . . **what** the young mechanic is doing (in this case repacking the bearing of an auto front wheel) . . .



. . . **and just** how he's going about it, in a close-up that clarifies just what he is doing to the car.

SILHOUETTES

Night fire provides ready-made "brilliant background" for exciting outline of fireman and truck when filmed from dark street.

HAVE YOU EVER tried a movie scene in silhouette? The silhouette is simply produced, and can do so much toward providing dramatic emphasis in the monotonous flow of fully lighted shots, that there is no reason why it should not be used whenever it can be introduced properly into the film story.

Just for the record, Webster defines a silhouette as: ". . . an outline or profile filled in with black; a likeness or representation cast by a shadow . . ." He might have further simplified the definition by adding: ". . . placed before a brilliant or contrasting background."

Combined, these give us a clue to a successful photographic silhouette. First, the foreground, or "shadow" material must be sufficiently underlighted to allow it to go a pure, velvety black. Second, the background must be lighted with sufficient brilliancy or color contrast to allow our "shadow" to stand out in bold relief against it.

Outdoors, two favorite backgrounds are the sky, or brilliantly lighted water. Let's see how these have been used to give added punch to rather ordinary subject matter, through the use of silhouettes.

"The Needles Eye" is a renowned landmark in the Black Hills of South Dakota. Pictured ordinarily, it looks like just what it is, a hole in a spire of rock. One of my companions de- (*Continued on page* 98)

They add drama, variety, impact to your movies. All they require are a brilliant background and under-lighted foreground

By LOUIS ELL

Top. Needle's Eye, famous landmark in Black Hills of South Dakota, makes natural frame for climber between the rocks.

Middle. Meter directed at sunlighted window indicated successful exposure for profile of mother, baby and bowl of tulips.

Bottom. Primitive scene is created when early morning sunlight's reflection on lake blacks out details on man and canoe.

Alfonso Rizo

Mexican workers plodding homeward at dusk, shot from a low angle. Semi-silhouetting keeps some necessary detail visible.

Benn Mitchell

Uptown Manhattanites walking in rain were also shot from low angle. Only partially silhouetted, scene has mood, feeling.

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Hollywood report

by Louis Hochman

On the 3-D Band-Wagon

Trying to keep up with all the new 3-D and wide-screen developments in this stereo-stricken town is like trying to keep tabs on the progeny of newly-wed rabbits without an adding machine. Among the many 'visions, 'scopes, and 'ramas flooding the field, are such systems as Paravision, Depth-O-Vision, Stereovision, Natural Vision, CinemaScope, Variascope, Magnascope, Vistarama and Cinerama. Some are true stereo 3-D systems requiring Polaroid specs for viewing, while others are non-stereo wide-screen processes that need no specs. The king size question is, which system will the public finally favor????

At present, both wide-screen and stereo 3-D are raking in such munificent sums that every studio and its brother is feverishly turning out pictures in both processes, 3-D and wide screen, to cash in on the new-found bonanza. Some are even going so far as to combine the two systems to produce a combined wide-screen and 3-dimensional picture. MGM is shooting *Kiss Me Kate* and Paramount is shooting *Flight to Tangier* and *Lost Treasure of the Amazon* in 3-D wide screen. The Nassours are shooting *Ring Around Saturn* in 3-D wide screen and Regiscope (to be discussed in an ensuing column) and Universal is releasing *It Came from Outer Space* in 3-D wide screen and stereophonic sound. Other studios are playing it safe by shooting twin versions of their pictures—one for conventional screenings, and one for 3-D.

Paramount has even worked out a system of showing its backlog of conventionally-filmed pictures on wide screen. They manage it with a special aperture plate in the projector which crops a little off the top and bottom of the picture to give it a 1.66 to 1 ratio as against the conventional 1.33 to 1. This is then blown up to wide-screen proportions through the use of shorter focal length projection lenses and the viewer sees the picture on a large curved screen which, in the case of New York's Radio City Music Hall, measures 30x50 feet.

Paramount claims that the loss in cropping and enlarging the conventional image is very slight and off-set by the impressive effect of the large panoramic screen image. Two current releases, *Shane* and *War of the Worlds*, both shot in conventional style, will be released in Paravision. All new pictures are now being shot specifically for wide screen, the camera finders having been marked off to allow the cameraman to compose within the new aperture format.

Wide-Screen ala MGM

To get its wide-screen proportions on 35-mm film, MGM has been experimenting with a peculiar camera that runs the film past the lens sideways and gets a long narrow double-frame image something like the Leica. By an optical printing process, these frames are then turned around 90 degrees and reduction-printed in conventional order, but with compensating space gaps between the frames, onto regular 35-mm film. Short focal length projection lenses can then project this long narrow frame onto a wide screen.

Stereoscopic, Stereophonic Rita

But the topper comes from Columbia Studios where Rita Hayworth's *Miss Sadie Thompson* is being shot in quadruplicate with a new four-way camera that simultaneously shoots four versions of a single picture,—conventional 2-D, stereo 3-D, regular wide-screen, and 3-D wide screen! What's more, the picture is also getting stereophonic sound.

The Columbia camera is a single unit that runs two strips of film past two side-by-side lenses which look straight ahead instead of into prisms or mirrors as twin camera set-ups must do. Advantages claimed are smallness and more mobility, and ability to use the full compliment of lenses, 25-mm to 150-mm, available to normal photography— something the twin camera set-ups can't do. Adjustments for changing interocular distances and convergence are also claimed. The wide-screen image is achieved through the use of a new frame which has a ratio of 1.85 to 1, and through corresponding changes in the aperture of the projection machine.

More Science Fiction

For science fiction fans and lovers of special effects, Paramount's Technicolor *War of the Worlds* is an absolute must. Producer George Pal who made *Destination Moon*, and *When Worlds Collide*, really outdid himself in this one and if it doesn't scare the bejeepers out of you, nothing will.

Following Pal's penchant for documentary-style authenticity, the picture sticks as close as possible to scientific probability while it unfolds the story of a belligerent force of migrating Martians who attempt to take over the earth. Much of the film was shot in miniature and shows weird Martian space ships spouting red and green death rays as they lay waste to whole cities and defending armies. Even a simulated A-bomb blast is reproduced in miniature.

To create this effect, Academy Award winning special effects head Gordon Jennings called on Walter Hoffman, 81-year-old powder expert, for aid. After a thorough get-together with Jennings on the blast requirements, Hoffman set off an explosion that hammed the A-bomb to a "T", mushrooming its way 75 feet high to the top of the studio sound stage. This blast was later optically dubbed into the main scene and superimposed over the Martin space ships. The dramatic quality of the film is further heightened with weird color effects obtained by flashing lights through red and green gelatin filters.—▶

Flowers (Continued from page 36)

filter. The filter of a given color lightens the gray value of a flower having the same color. The red, therefore, is used in photographing red roses, being particularly valuable with the darker hues, as well as other reds in nature. The busiest filter in the flower photographer's kit, the red demands full exposure to yield a satisfactory result. With Tri-X pan film, proper exposure may be obtained with a filter factor of six outdoors, four indoors.

In gaining the advantage of truer tonal rendition of the flowers themselves, one must be prepared to accept something less than truth in some other colors, such as green foliage. The red filter, for instance, will strengthen the reds, its main function, but will be less kind to the green.

The green filter should be used sparingly. Since such a filter makes greens lighter, grass sometimes looks like a beach, giving a completely false impression of the scene. However, it comes in handy in separating certain colors, like some reds, and occasionally when photographing ferns and similar subjects.

We often use the blue filter to lighten the values of blue flowers, to separate them from other colors and from the background. With this as with other filtering problems, we find it helpful to study the scene through a neutral density filter in order to see how it will look in black-and-white. Sometimes a blue filter is more of a hindrance than a help since it lightens the flower, as in the case of deep blue gentian, to the point where it looks almost white.

Yellows in nature are so much brighter than green that they come through nicely without filtering. The use of a filter with yellows may exaggerate the lightness of the colors, and if the flowers happen to be in front of a white background, the result could easily be almost white on white. Light yellow flowers photograph well with an orange filter, an orange flower like marigold is pepped up with a medium yellow filter. A yellow filter also serves for daffodils photographed in late afternoon light. In addition to strengthening flower subjects by making them lighter in tone and separating flowers from the background, filters are useful also in controlling sky tones. Thus, a medium yellow is commonly employed with such subjects as dogwood against blue sky, which is made somewhat darker than it would be without a filter. The red filter deepens the sky tone in photographing red flowers against the sky, emphasis of the flower being achieved both through lightening its tone and darkening the blue sky background.

Lighting. Reject flat illumination when possible and select an arrangement that will give you modeling and texture descriptive of the flower's surface appearance and shape. Avoid shooting flowers with the light at your back (whether shooting in black-and-white or color); the effect is almost invariably disappointing. Work for pleasing contrast between lights and darks, and for depth and roundness. Study the lighting, and watch the changing effect on the flower as the sun moves down, or up. The ideal lighting scheme for flower subjects is one in which lighting comes from the side, in order to render texture and to promote good modeling, with a soft fill-in to take care of the resulting shadow areas. There is a choice of ways in which the fill-in light may be introduced. One may use a large silver-foil reflector, the bigger the better. If a white rock or white house happens to be close by it also will serve admirably as a reflector. In color work, a flash lamp at the proper distance is the most practical solution.

Best lighting for flowers is a cloudy-bright sky, the worst probably the speckled light that filters through trees. The first is useful in color as well as black-and-white; the second is useless in any case. The most favorable situation is a clear field, with no trees intervening between sun and flower subject. Under these circumstances, black-and-white pictures can be taken almost any time of day (so may color pictures if one is prepared for the reddishness that the late afternoon lighting will introduce). Avoid heavily overcast skies.

Deep tone contrast in flower photography is undesirable. The resulting harsh shadows so "cut up" the flower that, however dramatic it may appear, tend to destroy its identity and beauty. Therefore, be careful of cast shadows on the flower, extreme contrast (use fill-in light as suggested), and the speckled light (as in the woods) that photographs so badly, especially in the case of flowers. To retain good detail in the shadows, do not overexpose.

Composition. Flower photography is no snapshot affair. Careful selection of subject material and choice of viewpoint are essential. Take your time in picking the spot to set the tripod. Survey the subject from several angles until you feel you have found what you want: an attractive and informative display which sets off the flowers from their immediate surroundings, taking into consideration the background, the sky, and other pertinent details.

Whenever possible, flowers should be unequal in height, and should be in odd-numbered groups, three, five, seven, etc. Work your arrangement into some variation of the pyramid, but a little off-balance, with the flowers at the base of the pyramid at slightly different levels. A symmetrical grouping of say three flowers, with two at the same level and a third in the middle, is usually monotonous and hardly ever makes a pleasing picture.

When light and dark-colored specimens are to appear in the same picture, show more of the dark flowers or choose light flowers that are smaller than the dark. Where there is little or no size difference, a similar effect may be achieved by placing the light flowers farther back.

Gladioli, by Vernon E. Pettet, were rim-lighted and back-lighted with two spots, plus a No. 2 flood at front for fill. A taut thread suspended the stems in space.

In photographing a section of a garden, try to have something in the foreground to give perspective, depth of view. Do not crowd the scene with too much material; give it air, a feeling of space. Look for a focal point, a feature you want to emphasize. Since the characteristic softness of flowers needs to be relieved by some hard lines for contrast, include in the view some garden object, such as a sundial, bird bath, bench, well-shaped tree, or a pleasingly shaped rock. A useful device is to frame the picture in a silhouette of foreground foliage, thus emphasizing the subject itself. A line, such as a garden path, that leads the eye into the picture, helps to pull the composition together.

Working Indoors. For black-and-white flower pictures indoors by a combination of outdoor light and artificial illumination, choose a day when the sky is overcast to minimize the disparity between the two sources. Two No. 2 photofloods should be adequate under most circumstances and the lighting principles that work outdoors will generally apply indoors as well. When the outdoor light is brighter, the task is harder; on occasion we have found it necessary to use as many as three No. 3 flash lamps on indoor work during the day in order to cope with the strong daylight streaming into the room. When working indoors at night, you can get along with two or three photofloods, one for the main light, another for the fill-in and perhaps a third for a background light. A diffuser over the lamps will soften the lights when desired.

When shooting color indoors, you have no choice but to shoot at night, since the 3200 K photofloods most useful for this purpose are designed for use only with tungsten-type color film, which cannot be exposed properly in a mixture of 3200 K light and daylight without getting a pronounced bluish result. Two or three 500-watt lamps will be adequate generally. They should be used without

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diffusion as the screen material will throw the colors off somewhat.

For best color results, keep exposure under ten seconds; longer exposures allow certain rays to penetrate faster than others, the result being a distortion of the subject colors. Another factor in indoor color work that is especially applicable to flower photography, where color accuracy is important, are the walls of the room in which the picture is taken. If these are colored the color will reflect to the subject and distort its actual values. Therefore, choose a room in which the walls are a neutral color, such as gray.

Processing Flower Shots. Good tonal values, so essential in black-and-white flower work, are a product of proper illumination, filtering and exposure in the taking of the picture, plus suitable development. In our darkroom, we have standardized on the traditional A-B-C Pyro formula. To retain detail in shadows and highlights, we modify this developer by cutting down the carbonate content to one-half or one-quarter of the amount indicated; this reduction in acceleration is supplemented by warming the solution to 72° F in order further to cut down the length of development, and thus achieve the soft quality most desirable for flower negatives. The 120 roll film used in our reflex cameras is developed in Microdol according to the manufacturer's instructions.

Black-and-White From Color. When we need black-and-white prints of sheet-film color transparency subjects, we print them by projection, using an Eastman Auto-Focus Enlarger and a reducing attachment to get 4x5 negatives. To produce the results matching those we would have obtained had we shot the subject originally on pan film, we place over the enlarging lens the filter we would have used in taking the picture, a light red for say a rose, a medium yellow for a landscape with clouds, etc. In order to keep the contrast down we use medium speed Portrait Pan film and give it soft development. The resulting negative is then placed in the enlarger to make the final black-and-white print.

Color roll film for the 120 cameras is processed to black-and-white in about the same way, except that we do not use the reducing attachment, but enlarge the transparency two times onto the 4x5 film. For black-and-whites from Bantam-size slides, we place the slide in an illuminator box and photograph it by transmitted light in a 4x5 view camera to get a two-to-three-times film enlargement.

Equipment. Almost any camera can be used for flower photography, but the most practical is one equipped with a groundglass to facilitate composition. The 35-mm and Bantam miniature-type cameras are also used widely with successful results. In addition to the camera, one needs a tripod with a tilting head, a photoelectric exposure meter and the gray board mentioned, plus a red, a medium yellow, a blue and perhaps an orange filter. For flower "portraits" close-up lenses will be needed on the smaller cameras.—

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Three C's for Movie Makers

(*Continued from page 88*)

remembering to do them. They're like a snappy comeback. It's always easy to remember afterwards what you should have said . . . when it's too late. In the excitement or fun of shooting, it's easy to forget to change something—camera angle, camera distance, subject, number of seconds, or shutter speed. This tendency to forget such things is the principal reason for using some sort of notes, if not a planned script. At the very least, you should work slowly enough to give yourself a chance to think a bit between shots.

Close-ups are one of the most important ingredients of a movie, and yet they are conspicuous by their absence in most amateur films. Fully a third of the shots in your films should be close-ups, as a broad generality.

In our daily life much of what we see —a third, more or less, during the day— is seen up close. We note the date on the calendar, read the paper, notice which key we put in the ignition switch, watch the expression on people's faces, enjoy a close look at our food, concentrate on our work, and so on throughout the day, through a long succession of close-ups.

In movies close-ups lend *emphasis* to those things we have selected for showing in our film. The emphasis may apply to a person, an idea, or some object so small it must be shown up close. Do you want to emphasize Johnny's happiness over his new bicycle? Show his face up close when he learns his dream is to come true. Want to convey the awe-inspiring nature of the Grand Canyon? Then try for some candid-camera type shots as people see it for the first time. Want to emphasize the workmanship on, or value of, an object? A big close-up will give the emphasis you want.

Close-ups *identify* the people, animals, birds, flowers, small objects, and other subjects in our films which people will want to see as closely as possible. Nothing so disappoints an audience as not to get a good close look at the fish you land after a dramatic struggle, the fancy carving on the cathedral door, or the dancers who performed in your travel film. Move your camera in close and get those vitally necessary close-up shots; they'll make your movie.

The close-up sometimes *gives the reason* for action which takes place. If a close-up of a bobber shows it going down in the water, we logically can expect the next shot to show a fisherman suddenly becoming active. If we show a close-up of a golf ball being put up on a tee, we expect to see someone swing at it.

The close-up sometimes *clarifies* what has happened as a result of an action. If we show a man shooting a shotgun, a close-up (through a long-focus lens!) might show the clay target shattered to bits. If we show a comedy shot of sister swinging a haymaker at brother, a close-up might show him with a big black eye.

It will be noted that in all these situations there has been a reason for the close-up. If there is no reason for its appearance in the film the audience will be left in the dark as to what the close-up means and how it relates to the other shots in the film. You must consider how what you are filming will look to someone who is not there while you are shooting. And so you must put in everything that will help your audience understand what is happening. Finally you must film those things that will interest your audience, and not just those which are of interest to you alone.

Close-ups, in the narrow meaning of the term, refer only to shots of people, or animals in some instances. When the subject is something inanimate, like the fishing bobber or golf ball mentioned, the shot is called an *insert*. The insert is widely used in photoplays as a means of expressing intense drama, or in the creation of suspense.

The close-up is more useful in amateur films, however, for people are more interested in people than in anything else your camera can portray. Moreover, the creation of suspense and drama generally calls for more skill and effort than can be pried out of the average movie maker and family.

Continuity is what makes a *movie*. Without it, our shots are merely unrelated animated snapshots. Continuity is the thread with which we sew together our contrasting shots and our close-ups and make them have meaning as a whole, quite different from what they might mean individually and alone. In a true movie, we look for, and create, a meaning or something significant in a *group of shots* considered as a unit.

This group of shots may be thought of as a scene—the action or actions which take place at one location. If we show a steamer sailing down New York harbor, it may have any number of significances, depending upon the shots which accompany it. If we show our family going up the gangplank, waving farewell to us, the whistle sounding its warning, and the ship casting off from the dock, the distant shot of the steamer means our family is sailing away.

If we show some tugs, a sailboat, a tramp freighter, a harbor dredge, and the docks along the Hudson River, our steamer may take on significance as one of a group of shots portraying the great activity of New York harbor.

In our dreams things have an unreal quality because they don't happen in logical order; events are jumbled and meaningless. A movie attempts to create the illusion of reality. In real life the things we see during the course of a day bear a definite relationship to one another. One thing happens *before* another; we have breakfast before lunch. One event happens as a *result* of something else; there was a traffic jam which made us late for work.

If we were to describe the day's events to someone, the recital would be a narrative of what we saw and heard and recorded with all our senses.

If we were to record our day's events with a movie camera, we would also be using a *narrative* form, telling the story of what happened that day. This is an important thing to remember about

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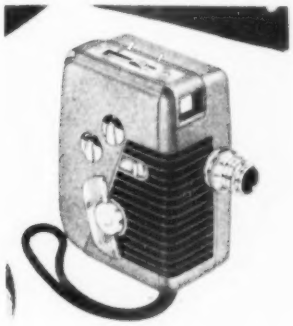

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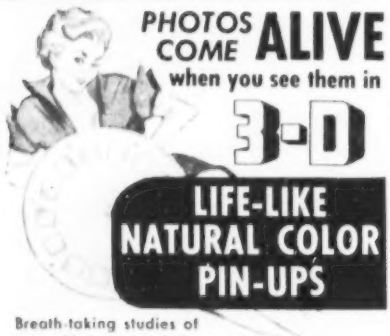

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movies: they deal in a narrative medium, not in a pictorial medium. We are in effect sending our audience a letter, describing a series of events, rather than sending a snapshot portraying only one happening.

A narrative form isn't limited to a story in the fiction sense. We don't have to produce a photoplay to produce a real movie. Our movie can be like a letter, like a diary, like an essay. It can deal with the events of Baby's first year, the carnival that comes to town every summer, or our vacation trip to the scenic west. Those three subjects, varied as they are, all are narratives. They deal with a considerable stretch of time—a year, a weekend, two weeks—rather than with a fractional second of time, as in a snapshot.

In a restricted sense, continuity means the order in which we present related movie shots on the screen. If our shots are photographed (or are later edited into) about the order in which we would see the same subjects in real life, we have a simple form of continuity. In this case, continuity is provided by the simple chronological order of the shots. We show a fisherman casting before we show him landing a fish. But before we show him casting, we might logically show the creek or lake in which he is going to fish —to establish the location where the fishing took place. Following the shots of his cast and his playing of the fish, we would logically like to see his look of glee, so we'd better move in for a close-up of his face, and then move in still closer, perhaps, for a good look at the fish.

These simple steps in movie making have given us *contrast* in the types of shots; in different camera angles and distances from the subject. They have given us the *close-ups* that are essential to interesting movies, and they have given us a simple type of *continuity*.

With those three basic C's of movie making we have made a little movie scene, instead of merely recording animated snapshots. We haven't used a bit more film, but we've come up with something more interesting than snapshots.

The same methods, used throughout a complete film, will give you something you can show proudly. The main thing is to remember to put the three C's into your movies every time you use your movie camera.—▶

Silhouettes

(Continued from page 90)

cided to attempt climbing up into the opening. Since the cleft itself was in shadow, I decided to silhouette his figure against the blue sky beyond, and I chose a position that would do this to best advantage. I took a meter reading from the sky, and used that for my exposure. The final scene is very effective on the screen, the strong blacks adding immeasurably to the climber's dramatic silhouette within the cleft.

A sky with fluffy white clouds, or at sunset, can be employed as effectively for a silhouette background, though in these instances, the background is usually the dominant part of the scene, and the silhouette used simply to add interest and depth. The classic example is, of course, the sunset at the end of a travelogue, with our travelers etched blackly in the foreground, passively enjoying the beautiful colors of the ending day.

In another film employing silhouettes for mood and impact, the entire opening sequence took place against the mirrored reflection of the sunrise in the calm water of a lake. A relatively high camera angle brought the subjects well down to the brightest section of the water, from which the meter reading was taken. In this particular instance (see illustration) silhouetting also helped the producer to conceal the fact that neither the canoe, the Indian boy, nor the totem pole were entirely primitive. However, it is easy to believe that the action might have occurred long before the coming of the white man.

You can use this idea in your next vacation picture to show the early morning departure of your fishermen friends. Shoot it all directly into the light. Vary your camera distances from long shot to close-up, but never get around to the sunlighted side of the subjects. You'll find that the projected picture has the unmistakable feel of very early morning, plus the added smack of adventure and beauty that lifts it from commonplace reportage into interpretive pictorialism.

One point should be emphasized regarding outdoor silhouettes. When the camera lens is pointed into a strong light, the possibility of lens flare, which cuts down the contrast between foreground and background, is always present. Therefore use a deep sunshade on the camera, and always check to ascertain whether any direct light is striking into the lens. If it is, shift the camera position slightly until the lens is shadowed. The sunshade will help cut out much of the side and top-light that can cause trouble.

Generally speaking, no filters will have to be used when you make silhouettes on color film. However, if you happen to be shooting black-and-white, a deep yellow (G) filter will build contrast for you. In the event you want to create a psuedo-night effect through the silhouette technique, a red filter will do the trick. Cut your exposure a full stop to strengthen the effect.

Indoors, a sunlighted window forms an ideal contrasty background for a silhouette. In the illustration, because the sun was hitting a white net curtain, the meter was pointed directly at it, and then an additional half stop wider opening was used to better record the blues and greens of sky and foliage beyond the window. This vari-colored background effectively enhanced the material before it.

Further indoor silhouettes can be made by shooting down a long, darkened hallway toward an open window or door at the farther end, or at a wall that is strongly lighted with an off-stage light source.

Try some of these simple forms of silhouettes. When you discover for yourself the added punch they can give your movies, you will find yourself looking for opportunities to use them again.—▶

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Point of View

(*Continued from page* 18)

moot point. In any case, there is certainly a large enough group of successful existing-light photographers today to take some of the awesome quality away from this observation. Obviously, specializing in anything from manufacturing to merchandising involves an element of risk. There has to be a market for the specialty if we are to remain in business. To deny that there is a sizeable market for good available light photography today is impossible, and as technical standards are constantly improving there is no reason to suspect that this market will suddenly evaporate. Not one of the many so-called existing-light photographers I know personally refuses to use artificial light absolutely. Far from it. Bounced flash, flood and speedlight are often used along with other lighting techniques that are relatively unobtrusive and tend to preserve much of the authentic atmosphere that exists in real life situations. "Existing-light photographers," may have once described a method of operation; today it states a preference.

Bob Schwalberg
New York, N. Y.

• • •

Bruce Downes' June column makes more sense than anything said in any photo magazine in many a moon.

Charles McDowell
Birmingham, Ala.

• • •

In his article of advice to young photographers, Mr. Downes made many truthful, helpful statements, some half-truths and some assumptions which I believe are incorrect. . . . I am not being facetious when I say that the simple law of supply and demand is much more to the heart of the matter of selling to magazines than any questions of misguided directions. The demand for the type of picture that appears in the Museum of Modern Art is there, but it is small in comparison to the demand for the huge amount of trite, uninspired (though perhaps terrific technically), but most of all, saleable pictures of dogs, pretty children and partly clad girls. . . . Mr. Downes' worries about lack of technique in young photographers would be quickly dispelled if these photographers could sell an occasional picture. This would enable them to buy much needed equipment to experiment with, and also encourage them to spend long hours developing both technically and imaginatively. Mr. Downes has the right to criticize young photographers for certain mistakes and omissions for he is deeply concerned with the plight of the young photographer, and is trying to make the road easier for him. However, I question his judgment in criticizing the policy of Mr. Steichen and the Museum of Modern Art, and the idea that they are misleading young photographers.

Farrell Grehan
New York, N. Y.

• • •

Just want to compliment you on your article in the June issue. Not that I have any quarrel with the "precise moment boys" but I do think many people forget that every good photograph must be taken at an exact instant, no matter how elaborate the set-up. Many people I run into all over the country seem to either want to use an Argus and no ability or a Speed Graphic and one bulb (a very blunt instrument). And of course they regard me as strictly stupid to even suggest that there might be more to photography than this. . . . It was a good article and I shall point it out to these people.

Harry Pennington
San Antonio, Texas

• • •

Your "Warning to Young Photographers" enjoys a position on the bulletin board of Brooklyn Camera Club, of which I am past president. When I read it first I was sure you had been lurking in our darkroom and listening in on our meetings the past few months, so accurately do you analyze the situation regarding the "exact moment" and "existing light" zealots. In fact, the issue bade fair to wreck our 14-year-old club in a controversy engendered by those same faddists, who feel that all our efforts should be devoted to pictures of that type and with disdain for the development of technique. Congratulations for hitting the target.

Alfred C. Schwartz
Brooklyn, N. Y.

• • •

I have read with interest your editorial which appears in the June issue. You have touched upon matters which are not restricted to young photographers alone, but which are related to the bigger question of, what constitutes a good photograph; what are the ingredients which make up a great photographer? In concerning your "point of view" argument on young photographers, you partially answered these latter questions. I wish you would elaborate at greater length in some future issue, for bad photography is being produced by professionals who should know better. The photographer who thinks that all he has to do, is find the subject interestingly arranged, exposure properly calculated, shooting angle which is dramatic, focusing precisely adjusted, development correct to the degree and second, enlarging and cropping to produce a snappy picture with full tonal values . . . the photographer who thinks this is the ultimate is mistaken. We are agreed that the photographer must know his craft. The photographer must know life too, and not in any limited sense, but as completely as possible. And he must have certain precise attitudes towards life, the result of thinking about it, and philosophy that living and thinking has produced. The photographer must be that humble, and that complete a human being, that he comes to his subject with great sympathy and on "tip toe," otherwise the statement will be unreal, distorted, without depth. It is not enough that the photographer be clear about what it takes to be great, it is up to you too, and all editors, to be precise in your understanding of what makes a photographer and a photograph great; otherwise you will publish what is good, only by accident.

Daniel Bernstein
New York, N. Y.

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camera clubs

by Whit Hillyer

Let's Change the Ritual

How about kicking around a slightly touchy subject for a minute or two this month? I refer to the "honors" awarded by national and international amateur photographic organizations such as PSA and the Royal.

Space limitations forbid any detailed description of how the honored ones are chosen. Briefly, however, two major considerations govern the choice, and properly so: demonstrated technical ability, and service to photography. Recognition of this kind certainly has its place. And I think that generally the honors are conferred on the deserving.

But in this sort of thing one glaring oversight seriously affects the validity of the whole thing. So this is my inquiry as to how such omissions can be justified.

Burning the mortgage on Berks Camera Club's completely equipped building, these three charter members are shown at the club's 15th annual banquet this spring. From left: President Bernie Esser, William Rebman, and Elmer Wheeler. Berks clubbers cleared the building title in 10 years. Having started with $7 in the kitty, they now are proud owners of a $10,000 investment.

Of course I'll name no names. But at this moment I think of two men in particular whose lack of any honorary recognition appalls me. Perhaps neither man has any desire for such, but that's not the point. Both have toiled devotedly and diligently to promote the best in photography. Both happen to have been PSA members for some time. One has a record of 10 or 15 years as a photographic instructor, mostly among young people. The total number of his trainees comes to several hundred. All have had excellent basic teaching. Many have won national recognition. Several have become capable professionals.

The other man to whom I refer has been a work-horse in his camera club. He's given much of his own time to organizational work. He's been responsible for building his group to a position of national repute. He writes informatively and well on the subject of picture-taking. He's an active worker on behalf of the PSA and does much to promote various activities sponsored by that body. And he's demonstrated his technical skill repeatedly. An entry from this boy usually stands a good chance in any competition.

What's keeping the honors committee from plastering one or both of these people with formal recognition of their efforts and ability?

Perhaps the answer is that both men are averse to actively seeking such recognition. They can't see going through all the prescribed ritual of being sponsored, gathering material and sending it on the rounds.

That brings up one more point. A third man I know did reach the state of becoming a candidate for honors. He laboriously put together a package of his stuff, and his sponsor started it through the mill. Next man in line inadvertently laid a stack of office papers on this material. Result was that it went unnoticed until after the honors committee's deadline had passed. The candidate was too fed up to try it again, and small wonder.

My point in mixing this glacial acetic cocktail is that *the honor should seek the recipient*, not vice versa. PSA folks in any locality certainly know who most deserves such recognition. They should discuss names, and should find it entirely feasible to document any tentative selections made. Salon records, published articles or books, a reputation as a teacher or technician—none of these qualifications requires a private eye to track it down. Take your own town, for example. If you're at all active in PSA work you know who might merit public honor for his or her skill or devotion in matters photographic. Next step is for local folks to buck such information along to regional PSA officials, who should see that it reaches the honors committee in due course. I suppose a candidate should be sponsored by somebody, just in case of any possible challenge on some point. But to make the candidate gather his own material and turn it over to a sponsor to start it on the glory road seems a trifle thick. This is not a matter of consciously striving for a merit badge or a doctor's degree. The honor should come entirely without solicitation or anything akin to it. The individual's good works or ability should speak for themselves.

Among all the FPSA's, APSA's, FRPS's and ARPS's you know personally or by reputation there may well be none whose claim to fame you'd question. You may know of none who in your estimation deserves an honor and has not received it.

Just happens that I do know of the cases cited above—and when such things can happen, the system needs reviewing or changing.

Or don't you agree?

Exchange Shows Ready

A traveling show of 25 prints is offered on an exchange basis by *Kearney & Trecker Camera Club*. Correspond with Eugene Schmidt, 5114 S. 27th Street, Milwaukee, Wis.

Trenton Camera Club is booking dates for its new road show. For details write to John Sinclair, 338 Hillcrest Avenue, Trenton, N. J.

Public Service Program Continues

Metropolitan Camera Club Council's program of public service to photographers in the New York city area is progressing well. Latest move was an admission-free color clinic, the theme being "Make Better Color Pictures This Summer." Co-sponsor of the clinic was the PSA Technical Section. Well-known experts on all phases of color photography contributed their talent and advice toward making things clear to the amateur. (*For complete details, see pages* 68-70—Ed.)

Villagers Try Photo-Journalism

Members of *Village Camera Club* (New York City) recently had a chance to see how they'd stack up as photo-journalists. Arrangements were made to photograph daily activities at Greenwich House. Each camera clubber was to approach the job as if he or she had been sent out by a magazine editor to do a picture story on the community center. Pottery-making, theater, dancing, and art classes for children and adults, and various other activities were among the subjects available. All pictures taken were printed and exhibited at the club's headquarters in June.

We hear that during a demonstration of magnetic 16-mm soundfilm recording members of *Boston Camera Club's* movie section wrote out their own narration before recording it. Excellent addition to the usual demonstration routine. New owners of magnetic sound jobs are finding scriptwriting more important than they'd expected it would be.

Beautiful offset reproduction of print-of-the-month in recent issue of *Montreal Camera Club's* "cameragrams." Print was an effective shot of some Limoges china by Arthur Barsky.

New York Color Slide Club's Howard Foote seems to have done a good bit of aquarium photography. Club's "Rainbow" carried a series of informative Foote articles on this highly specialized subject.

Chicago Tribune's simplified spelling (*frate* car) really goes off the deep end on photografy. Why not "fotografy," while you're at it, Colonel?

Referring to an item carried here a while ago, *Chicago Color Club's* "Projector" comments: "Even PHOTOGRAPHY" has heard about Frank Bemm's popular courses. . ." Whaddya mean, "*even* PHOTOGRAPHY"? We hear it ALL here!—

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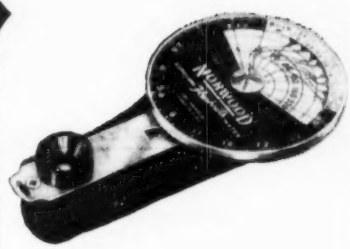

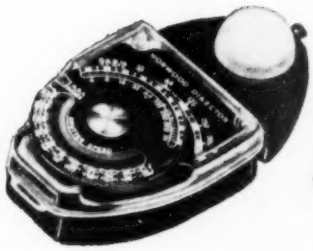

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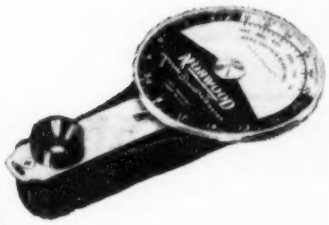

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stereo today

by Robert L. McIntyre

Viewerless Viewing

Have you envied the stereo fans who can hold a slide at arm's length and see it in full depth without a viewer? The trick calls for relaxing the muscles that converge your eyes so each one looks straight ahead at the proper transparency. It isn't easy to begin with, but once you get the knack it gets simpler every time you try. Here is a good way to start.

Select a slide that contains a sizable area of very light subject matter. Sky or water will do nicely—anything that is easy to see through. Stand by an open window and hold the slide out about 18 inches from your eyes, in such a manner that you view it against the sky. Keep the bottom of the slide horizontal and bring it down until you can see some distant object *through* it, like a chimney or far-off branches against the sky.

As you look straight ahead at the distant object, each eye will look through its proper transparency. You will be conscious of three pictures in front of you, one at each side and a central one that is really the stereo pair fused together. At this point they will be out of focus. Now comes the crucial part of the trick. Raise the slide slowly until you see it against clear sky again. Keep your eyes relaxed so the images remain fused, and bring the central picture into focus.

Chances are that the pictures will seem to spring apart just as you begin to see them sharply the first time, and you will find yourself looking at one transparency or the other. The adjustments of convergence and focusing normally are coupled. As our eyes focus on something near they are accustomed to converging on it, too. There's nothing to do but start over again. This habit of long standing is hard to break, but once you manage it you can see stereo without a viewer.

Third Dimensional Packaging

A color stereo movie on packaging, the first commercial film to be made by the Bolex system, was shown by Bernard Howard of Academy Film Productions, Inc., at a joint meeting of the Society of Motion Picture and Television Engineers and the Optical Society of Chicago in May. The film, directed and produced by Howard, was made for Stone Container Corp.

Lionel Rumor Confirmed

There's a rumor of a low cost stereo outfit by Lionel (the electric train manufacturers) that has persisted in spite of early denials. Now it's official. Lawrence Cowen, Lionel president, says the camera will be available in the New York area late in August.

The outfit will consist of camera, case, viewer and film and will sell for $39.95. The camera is flash synchronized and a flash unit will be available as an accessory. So will a 110-volt viewer with variable voltage for controlling brightness.

Few details were disclosed at the time of the announcement. Reading between the lines, it seems likely that the camera will produce transparencies somewhat smaller than the standard 35-mm, 5-perforation size. Color film, rumored to be Ansco, will be packaged, developed, mounted, and returned to the user by the company at a cost of $1 per magazine. Each load will consist of eight stereo pairs.

Fixed-Focus Viewer

The best and most expensive hand viewers provide adjustments for focusing and convergence. Focus usually is controlled by a knob that turns to move both lenses in or out at the same time. Convergence is adjusted by a lever that shifts the lenses sideways to bring them closer together or farther apart. Economy models thus far have dispensed with variable convergence to save manufacturing costs but have retained the focusing feature. Now there's a new unit on the market that reverses the common trend. It has fixed focus and variable convergence.

It's the Sterling stereo viewer, manufactured by Sterling Company of Chicago which was organized to distribute the Busch Verascope in the United States. There aren't many Verascopes to distribute these days—manufacture has been stopped because of rising costs at the Richard plant in France—but the new viewer is keeping Sterling busy. Its outer shell is made with the same dies that produced the Busch viewer as a companion for the Verascope, but it works on an entirely different principle.

Convergence is adjusted by means of a lever on the top of the case, between the two lenses, as with the Realist and Revere units. On the first production run the lenses screw in and out independently and the viewer is ready for use when they are turned all the way out so they come to rest against fixed stops. Depending on the thickness of the slide and how it is mounted, this fixed-focus lens setting requires the viewer to focus his own eyes at a distance somewhere between about 20 feet and infinity. Since accommodation within this range is made by everyone every day, with glasses if necessary, it is made automatically in using the viewer. Only lens spacing need be adjusted, depending on the separation of the individual's eyes in relation to the spacing of the transparencies in the stereo mount.

One mistake, now recognized, was made in early promotion of the viewer. Since its lenses screw out to place them in position for viewing, Sterling tried to capitalize on this feature by labeling it individual binocular focusing. It doesn't work. In the first place, since the lens

stop has to be set to make the picture sharp when the user's eyes are focused at infinity or closer, the adjustment can't possibly accommodate for people who are both near and farsighted. The individual adjustments are unwieldly, too, and the lenses are likely to tilt when they are loosened to create vertical misalignment as you look at the slide. Because of these factors it is possible that the lenses may be locked permanently in fixed-focus position in the future.

The viewer is at its best when passed about from hand to hand among a group. Since focus can't be mis-adjusted, it need not be changed. Unless there are gross variations in inter-pupillary separation of the individuals, an interocular adjustment that calls for slight convergence by an average person will suffice for all.

The focal length of the viewer lenses is 50 mm, which makes the picture seem about nine-tenths as big as the same slide seen in the Realist viewer. The new unit takes horizontal 7-perforation Verascope slides as well as standard, 5-perforation ones. It costs $9.95 less batteries in gray plastic, $12.95 in ivory.

The Chicken and the Egg

A recent visitor in New York was Horst Franke of Franke and Heidecke, Braunschweig, Germany. His firm is famous for its Rolleiflex and Rolleicord, but few photographers today remember that they owe their beginnings to Dr. Reinhold Heidecke's work with twin-lens cameras in developing the Heidoscop and Rolleidoscop stereo outfits. One of the first questions asked him was whether modern versions of these fine old cameras were being readied for the American market. His answer was that there are no new models in sight.

Franke feels that stereo cannot be effective in the present standard format (5 perforations wide on 35-mm film for a 24 x 23-mm vertical picture). He believes that the movie industry, with its new wide-screen processes, will create a demand for wide amateur stereo pictures with a horizontal format. He stated that Franke and Heidecke would not begin to design a new stereo camera until the American standard was revised, and that he felt it would be necessary for Kodak to institute a mounting service for wide-format slides before his company could afford to enter the U. S. market.

This sort of thinking ignores the chicken-and-egg relationship between stereo cameras and standards and mounting services. Which comes first? Thus far it has always been the cameras in photography. It seems unlikely that the pattern will change.

When the David White Co. introduced the Realist there were no standards. It had to be a complete package, with viewer and equipment for the user to mount his own slides. By the time the standards committee got to work there were over 50,000 Realists in use, against a handful of cameras taking pictures of other sizes. The standard practically set itself. Virtually everyone shooting stereo was taking 5-perforation pictures.

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RAY-VOGUE

ice the choice of a format was obvious. Its processing records showed that important quantities of stereo pictures were being handled—enough to justify special stereo loads with mounting included in the purchase price. The mounting had to fit the pictures being taken, so of course it had to be for 5-perforation shots.

Some horizontal pictures were being made with the Verascope and the Iloca I, whose film apertures are 24 x 30 mm to take transparencies 7 perforations wide. Since then Verascope imports, never large, have dwindled and the Iloca II has been brought out in the standard, 5-perforation size. New cameras have followed the same format.

Throughout standards committee discussions nobody has ever closed the door on the 7-perforation size. There is no reason why a standard could not be established for horizontal stereo pictures in addition to the present one. Kodak's representatives at committee meetings have said their company would consider mounting the wide pictures if they found themselves processing enough film in that format to make the service economically possible.

This brings us back to the chicken and the egg. It seems that cameras have got to come first. Horizontal stereo pictures are more effective than vertical ones, everything else being equal, but we aren't going to see them in this country until some manufacturer decides to build, advertise and sell a camera in the wide format and provide his own mounting facilities for it. Such a program won't be easy or cheap in the face of competition from established cameras in the 5-perforation field.

Ready-Made Stereo Views

For every person who wants to take pictures and look at them there are four who are content to enjoy the looking and leave the taking to somebody else. These figures come from Sawyer's, Inc., whose View-Master stereo disks show thousands of different subjects. They are inexpensive and widely available.

Photographers who shoot standard-size stereo but would like to do a little more looking than taking aren't nearly as well off as the View-Master owners. Good slides are hard to find.

You can find stereo nudes of fair to poor quality at prices from 50 cents to a dollar in camera stores across the country, but there the selection almost ends. There are a wealth of 35-mm slides in 2x2 mounts, but the stereo fan is left out in the cold. The stereo market finally has become important enough so something is being done about it.

David White Co. has a photographer on a world tour, and is building up a library containing domestic scenes of general interest. Many are being shot in quantities as "consecutive originals," made by the simple but time-consuming expedient of setting up the camera on a tripod and exposing roll after roll of film. They will be sold through camera stores.

Horner-Cooley Productions, Inc., 6356 Hollywood Blvd., Hollywood 28, offers a European travelog of slides by Murray Korda, the concert violinist. Six cost $3, 12 are $5, and prices are lower for larger numbers. There also are shots of desert flowers and of Yosemite falls and Bryce canyon. A series of 46 aerial views, most made with extended inter-ocular, contains widely varied scenes here and abroad.

Academy-award winning slides, selected by the Academy of Stereoscopic Arts and Sciences in Hollywood, are marketed by Horner-Cooley. The top ten slides of 1951 come in a package at $3.95 that is available from some camera stores. The 1952 winners are due for release soon.

Radex Stereo Co., 179 N. Vista St., Los Angeles 36, offers 70 sets of 8 slides at $2 per set. They cover places of scenic interest, primarily in the West.

Stereo-Pix, Box 662, Hollywood, is building up a series that now covers Mexico and southern California. They will cost $7 per set of ten at the start, or 75 cents per individual slide. Lew Jarrard and Dick Quaile are the photographers and they go out of their way to get interesting pictorial angles and to include people in their scenes.

Harvey Meston of Meston's Travels, Inc., probably is typical of the large producers of 35-mm slides in the regular 2x2 mounting. He has been keeping an eye on the stereo field since the start of its modern rebirth and plans on getting into it sometime this year. Fans who are more interested in looking than taking will have a much wider choice of pictures as stereo grows.

Photographers who are accustomed to viewing their own originals will be disappointed by some of the duplicates now on the market. It's tough to make good color film copies, and it's doubly difficult to do it when cost is important. Even if you aren't too fussy, it's best to order only a few at first until you know what you are getting. Nevertheless, stock slides will play an important part in the development of interest in modern stereo. They can help to round out your shows and travelogs, to fill those gaps in a tour that runs into foul weather, and to provide entertainment for those who somehow don't manage to find the time to shoot nearly as many pictures as they would like to see.

Stereoscopic Putty

Charlie Brooks of Cincinnati has come up with a fascinating new product for cleaning transparencies. It is called Plasti-tak, and resembles putty or modeling clay except that it is not oily yet doesn't dry out. You just work a bit of it by stretching and folding back, much like pulling taffy, and then press it down on the film. When you lift it straight up again, it takes with it every particle of dust. It even picks up oily fingerprints, if they haven't been there long enough to set. It doesn't harm the film, if used in this manner, but of course is capable of picking up harmful substances.

Charlie was first president of the Cincinnati Stereo Club, which has been going since June of 1951. He is known in the photo trade as manufacturer of the Brooks Flash Shield, but his personal interest in two-eyed photography was so

great that it got him into the retail field, too. He operates the Stereo Shop, a camera store that deals exclusively in stereo equipment. A new item he is manufacturing is a B-C unit that fits the Realist flash outfit, converting it to battery-capacitor operation.

Therapeutic Stereo

Have you ever had people tell you stereo is hard on the eyes? It can be uncomfortable, if slides are not mounted properly or if the viewer or projector is out of adjustment. Nevertheless, some of the tension you feel has a therapeutic value. It brings seldom-used muscles into play, giving them exercise that improves their tone.

The accompanying illustration shows a little fellow named Topper. He was created by Chris Lewis of Stereo Optical Company to make people's eye muscles work. He appears in a series of slides designed to exercise eye muscles. They have a special appeal to children.

Stereo movies are going to revolutionize the diagnosis of eye trouble, according to Reuel A. Sherman, vision expert for Bausch & Lomb Optical Company. "Between 12 and 15 percent of the public who don't know their eyes aren't working right will find it out when they see a 3-D movie," he told members of the Society of Motion Picture Engineers in Chicago.

The new medium forces "lazy eyes" to work properly, he said. Persons who have eye trouble and don't know it may display symptoms of headache, drowsiness and, in extreme cases, nausea. He predicted that stereo films will be used in the nation's schools to find out which children have eye defects. The films also will be prescribed as a corrective measure for some types of eye trouble.

In this respect movies are better than stills. They can be planned for easy viewing at first, and then require more and more effort by slow degrees as the patient's eyes become stronger.

The Negative Approach

Tommy Thomas, the West Coast photographer who takes those unusual trick shots, revealed one of his secrets in a recent issue of the Beverly Hills Stereo Club bulletin. When he wants to check the setup for a trick that calls for masking or manipulating objects before the camera between exposures, he loads his camera with black-and-white film.

The exposures are made as usual, and the film is developed at once to get a negative. The negatives are mounted for viewing, just as though they were positive transparencies, and then inspected to test the effect. The system saves expensive color film, and also saves time and space when the setup is an elaborate one that can't be left in place conveniently for as long as it takes to get color film developed and check it.

Sawyer Viewer in Works

That inexpensive Sawyer View-Master is a real bargain, but it doesn't do justice to pictures taken with the Sawyer Personal camera. Its lenses are of too great a focal length, creating an effect that departs considerably from the realistic "ortho" stereo condition in which viewer and camera lenses are the same. Using it is a bit like looking through a stove-pipe. It doesn't bother people who aren't familiar with stereo, but to the connoisseur the pictures seem small and their depth is exaggerated.

All this is no news to the Sawyer people. They knew all about it before they brought the camera out and have had a deluxe viewer in the works for some time. It hasn't been announced officially yet, but they were willing to talk about it at the spring trade show. It will have about the same "ortho factor" as the best standard-size viewers.

This means that the stereoscopic reconstruction of the original scene will appear the same as it would when photographed and viewed with 5-perforation size equipment. The only comparative loss in realism will be due to whatever film texture is brought out by the increased magnification, which might be likened to the difference between 8 and 16-mm movies.

Stereo in the X-ray Lab

A new kind of x-ray apparatus which takes stereo movies of a beating heart has been developed by Dr. J. G. Netzner, German physician. Only one x-ray tube, lens and camera are employed to achieve the effect.

With the aid of an oscillating frame, the tube is rapidly moved through a series of positions, each four degrees apart. A fluorescent screen and the camera oscillate simultaneously. By this method about sixty individual frames are obtained per second to give a slow-motion effect when the film is projected.

Experiment in Projection

The Jackson Park Camera Club stereo group, headed by Earl E. Krause, experimented with a two-projector setup at a recent club showing. A simple mechanical fading device was mounted in front of the lenses to achieve a smooth dissolve from one slide to another. The system was at its best in making the transition between two slides that were similarly mounted, and contained objects of major interest in approximately the same depth plane and the same part of the picture area.

The group's conclusion was that the setup had little value for club showings of mixed slides, varying widely in subject matter and in mounting, but did have tremendous possibilities for one-man shows with uniform mounting and planned continuity. Interesting three-dimensional montages were achieved when all four beams struck the screen at the same time. Don't try it off your chandelier, though—with 750-watt lamps the setup burned over 3,000 watts!—

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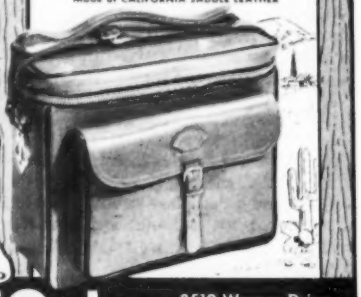

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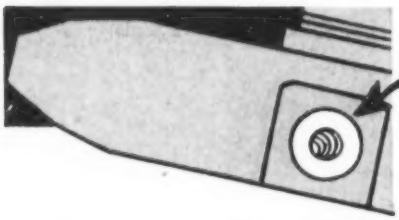

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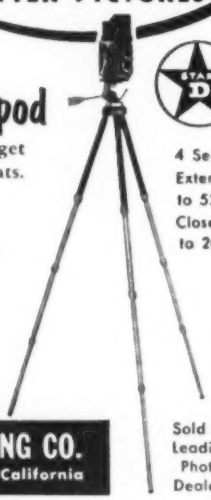

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Which Tone?

(*Continued from page* 48)

four versions of a black-and-white negative taken moments after the color exposure had been made. The pictures—of Cashbah Square, Tangier—were taken by B. G. Davis, president of the Ziff-Davis Publishing Co. Lab technician Hy Lewis did the tone interpretations.

Which tone do you prefer?

The black-and-white print is on a bromide paper developed in Dektol for about 2 minutes. All developers in the experiment were kept at 68-69 F.

The second print was made on Kodak Ektalure "G" chloro-bromide paper and developed in a 1:1 solution of Selectol for about 2 minutes. The warm tone is inherent in the paper-developer combination.

For the brown-toned print, a chloro-bromide paper was developed in 1:1 Selectol, fixed for 8 minutes, washed, dried and toned in a prepared selenium toner. Since prepared toners now on the market serve the purpose extremely well, it is much easier to use them than to mix a difficult toning formula.

The blue-toned print was made on Velour Black paper, developed in one part D-72 diluted with 2½ parts water for about 1 minute and 45 sec., washed and dried. Then it was toned with a prepared gold chloride toner.

Toning is done under normal room lighting. While working, Lewis had to take care not to over-fix the prints. Those left too long in hypo will lack depth and substance. If toned prints look muddy, they have been underdeveloped. On the other hand, if they are extremely contrasty, they have been over developed.

A given toner will react differently on each type of paper it is used with—bromide, chloro-bromide, chloride. Specific instructions for getting different colors and effects are available from the manufacturers of prepared toners.—

Polaroid—
The Dramatic Filter

(*Continued from page* 50)

To understand how your Polaroid filter can darken blue skies or absorb surface glare, think of the filter as a partially opened venetian blind with parallel slats. Also consider the fact that light travels in waves vibrating in all directions; that is, all light except so-called "polarized" light. The latter type of light vibrates *in only one plane*. What kind of light is polarized? Light that strikes a reflecting surface at an angle of about 35 degrees . . . also, a large proportion of the sky light at an angle of 90 degrees from the position of the sun. A Polaroid polarizing filter will freely transmit ordinary unpolarized light as well as polarized light vibrating in the same direction as the half-open slats of the "blind." When the Polaroid filter is rotated or mounted over the lens so that the slats are at 90 degrees (perpendicular) to the plane in which the polarized light vibrates, the polarized light is completely absorbed—glare disappears; the sky is darkened, etc. When the filter is rotated to an intermediate angle, some of the polarized light is transmitted through the lens and the rest is absorbed.

Just attaching a Polaroid filter to your camera is not enough. The filter should first be rotated to make sure that the blind is in conjunction with the polarized rays. First hold the filter up to your eye and look in the direction of the picture you wish to take. Slowly turn the filter like a wheel, until the blue sky has reached its darkest. Then attach the filter to the camera lens in that exact position. Another and better way, if your camera has a ground glass screen, would be to rotate the filter in front of the lens while looking at the groundglass. Or in the case of a twin lens camera, hold the filter over the viewing lens while it is being turned.

If you have several cameras and do not wish to purchase several Polaroid filters (they are rather expensive—costing two or three times the amount of an ordinary filter) try what I did. I have six cameras and since I don't use a Polaroid filter very often, I bought one to fit the largest camera. When using the filter on the smaller cameras, it can either be held in place or attached with some scotch tape. The filter I used on these pictures had a $2\frac{1}{2}$-inch diameter and was taped in front of the Rolleiflex taking lens.

What extra exposure is required with a Polaroid filter? A factor of 2.5 is recommended for the Kodak Pola-screen. Manufacturers of other polarizing filters recommend equivalent factors.

On the pictures of dancer Joy Langstaff I shot with a filter at 1/250 second and *f*/3.5. Film was No. 120 Daylight Ektachrome.

The day was bright when I started and the films were developed normal time in first developer (10 minutes at 75 degrees). Later in the day our Los Angeles fog obscured the sun. Instead of changing the exposure which would have lost me shutter speed necessary to stop action, I gained an extra $\frac{1}{2}$ stop in exposure by increasing the developing time to $13\frac{1}{2}$ minutes at the same 75-degree temperature. The increase in developing also increased the contrast, slightly making up for the softness of the overcast sun.

To experiment a little further, Joy and I shot a roll of Type B color film which is made for artificial lighting. Sunlight is colder and bluer in color than tungsten lighting so that when indoor film is used outdoors you are bound to get a blue overcast to everything. That is what I was striving for—a moonlight effect. Exposure was made with the Polaroid filter the same as with the Daylight film, 1/250 second at *f*/3.5. First developer time was $13\frac{1}{2}$ minutes at 75 degrees, since these were made in the same L. A. smog.

We tried a few rolls of black-and-white with a red filter and with a Polaroid to show the difference in the effect. As the illustrations on page 51 show, the Polaroid and the red filter darkened the sky to about the same degree, but the red filter absorbed the red in Joy's costume, making it appear white in the black-and-white print. Just as the Polaroid darkens the blue sky in color film without changing the other colors in the picture, it renders these other colors correctly in terms of the gray scale on black-and-white film, and it also has the virtue of preserving good flesh tones, which is usually not the case when the red filter is used.

A word of warning—don't get carried away with filters. With the new panchromatic emulsions, colors are reproduced close to their natural shades. Even without a filter you are able to get detail in the sky and clouds. The beginner is apt to feel that he cannot venture out with his camera unless he is equipped with every filter made. He is likely to use a red filter on a picture of his girl friend because he is looking at a cloud behind her. When his picture is printed, the cloud is beautiful but the girl has no lips and her face is pasty like plaster. The red filter transmits red so her lipstick has vanished. Don't over-do the use of filters. Use them only when you want an effect or when you have to correct the color for some reason or another, such as using indoor film outdoors (85-B filter), high mountains (UV filter) or with flashbulbs and color. I usually carry only one filter with my Rolleiflex for black-and-white outdoors—a light green. Light green will darken the sky and bring out clouds and yet will not wash out the skin color. I find it better than the yellow which is so popular, because the yellow is apt to lighten the skin tones.

Filters play an important part in color photography. They can often mean the difference between prize-winning color slides and failures. Watch for the August issue of PHOTOGRAPHY, which will carry the first of three important articles on *Filters for Color* by Joseph Freda, an outstanding authority on color photography.—

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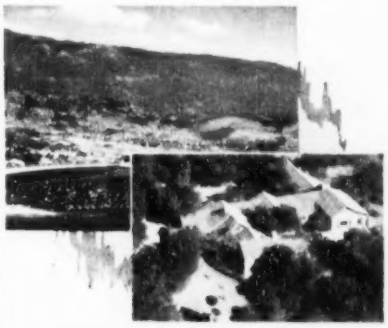

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trade notes and news

All data and descriptions ascribed to products listed herein are those claimed by the manufacturers and distributors, and listings are not to be construed as endorsements by PHOTOGRAPHY. For further information write to address given in trade note.

CAMERAS

METAL VIEW CAMERA, an 8x10, is being manufactured by the Calumet Manufacturing Co., 2326 S. Michigan Ave., Chicago 16, Ill. Planned for commercial and portrait photography, the camera provides 30-degree swings on each side of vertical position in front and rear. Horizontal swings are unlimited. Double extension track allows 31-inch bellows draw at full extension. A sliding tripod block on bottom of camera may be positioned at center of gravity. Made of aluminum, its control knobs are of aluminum and brass. Price, Model No. CC-800, $295, F.O.B. Chicago. Accessories available: 5x7 and 4x5 reducing backs; carrying case; holders.

FOLDING CAMERA, the Life-O-Rama III, is distributed in the United States by the Life-O-Rama Camera Corp., 230 Fifth Ave.,

New York 1, N. Y. A 120 roll-film camera, it takes 12, 2¼x2¼ shots, has 75-mm Ennar f/3.5 coated lens, shutter speeds from 1/25 to 1/200 sec with built-in synchronization for flash lamps and electronic flash, and double exposure prevention. Price, $29.95; case, $6; flash gun, $7.95.

GRAFLEX "22" Model 400F is now available through all Graflex dealers. The latest model in this twin lens reflex series, it has an 83-mm Graflex Optar f/3.2 lens, Graphex Synchro shutter with speeds from 1 to 1/400 sec, T & B and full flash synchronization. Price, $158.

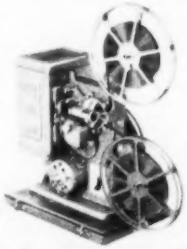
NEW BALDA CAMERA, the Baldax 120, is being distributed in this country by Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. It has an 80-mm Schneider Radionar f/2.9 lens, fully synchronized MX Prontor SV shutter with eight speeds to 1/300 sec and B, automatic self-timer and takes 12, 2¼x2½ exposures. Price, $67.50.

MOVIE CAMERA, the Keystone Capri 8 mm, is announced by the Keystone Camera Co., Inc., 151 Hallet St., Boston 24, Mass. It features a wide optical viewfinder, quiet running, safety footage indicator which gives immediate signal if camera is not properly loaded or operated. It has an f/2.8 Anastigmatic lens. Price, $59.50.

PROJECTORS

NEW MODELS of the 16-mm movie Kodascope Pageant Sound Projector Model 1 are being offered by the Eastman Kodak Co., Rochester 4, N. Y. The first, Model AV-071 features a new shutter which provides an increase of 43 per cent in screen illumination over the present Kodascope Pageant. Price, $400. The second, Model AV-151, has a 15-watt amplifier and separate 12-inch speaker. Price, $350. The third, Model AV-151E, offers both the improved shutter and amplifier-speaker system. Price, $530. The Kodascope Pageant Sound Projector Model 1 will continue to be offered by the company.

KEYSTONE EIGHTY, a new 8-mm projector by Keystone Camera Co. Inc., 151 Hallet St., Boston 24, Mass., has a 500-watt lamp, takes 400-foot reel, electric rheostatic speed controls and a "lite-o-matic" plug which will switch room lamp off when projector is ready to go and on when projection is finished. Price, $99.50. The improved Keystone Sixty-Six 750-watt projector is priced at $127.50.



SINGLE FRAME STEREO projector slide carrier is being manufactured by Brumberger Sales Corp., 34 Thirty-Fourth St., Brooklyn 32, N. Y. The carrier allows single frame projection of regular stereo slides on Brumberger slide projectors without having to separate the pair. Price, $3.95.

PROJECTOR CASE in two-tone leatherette is being produced by the Brumberger Sales Corp., 34 Thirty-Fourth St., Brooklyn 32, N. Y., for their model 1405 Fleetwood, 1422 Riviera and 130 Bel-Air projectors. Price, $9.95.

HAND STEREO viewer, the Sterling Stereo Viewer, with separate adjustments on lens

for each eye, inter-ocular adjustment, and internal battery illumination, is being offered by the Sterling Co., 148 East Superior St., Chicago 11, Ill. Price, $12.95.

SCREEN for table and wall projection, the Thrifty, is available in sizes of 18x24 inches, 22x30, 30x30 and sell for $3.95, $4.95 and $5.95 respectively, with a slight increase on the West Coast. The screen, kept taut by a single stretcher bar and designed to rest securely on tables, is being offered by the Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.

LENSES

TWO ELITAR lenses for 16-mm cameras, both in C mounts, are being offered by the Interstate Photo Supply Corp., 28 West 22nd St., New York 10, N. Y. The 3-inch Elitar f/2.5 telephoto has click stops, focuses from 5½ feet to infinity and stops down to f/22. Price, $44.50. The second, a 17-inch f/2.7 wide-angle lens, is coated and focusses from 10 inches to infinity. Price, $34.95.

DALLMEYER LENSES are again in production and will be imported to this coun-

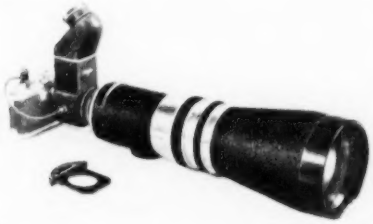
try by Alco Photo Supply Corp., 902-910 Broadway, New York 10, N. Y.

HIGH SPEED CANON lenses, a 50-mm *f*/1.5 and an 85-mm *f*/1.5, are available, according to the importers of Canon products, Balfour, Guthrie & Co., Ltd., 67 Wall Street, New York, N. Y. The prices of the lenses alone, 50-mm, $214.65; 85-mm, $328.30. The Canon camera Model IV S-2 with the 50-mm lens is priced at $352.40.

FARRAND OPTICAL CO. announces that Dr. A. W. Tronnier of Germany, a designer of several well-known lenses, has joined their company and will live in this country.

ELGEET CASES to carry lenses made by the Elgeet Optical Co., 838 Smith St., Rochester 6, N. Y., are available. Cases come in three sizes and are priced at $2.95 and $4.75.

FERN KILAR 400-mm *f*/5.6 lens, made by Kilfitt-Munich in Western Germany and distributed by the Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y., is a new



long-focus—not telephoto—lens. It has over-dimensioned front lens, 106-mm diameter; diaphragm far behind lens elements near camera flange, internal light baffles block marginal rays and permit center rays only to reach the film. It comes with a filter slot and filter holder for 2-inch square gelatines located at the "neck" of the lens behind the diaphram, and stops down to *f*/45. With adapters it can be used with most 35-mm cameras. Price, $240.

STERLING-HOWARD CORP., 561 East Tremont Ave., New York 57, N. Y., are the United States distributors of the new line of Tele-Astro lenses. The following, complete with present diaphragms and Converto focusing mounts, are now available: 135-mm coated *f*/3.5 Astro, $69.50; 150-mm coated *f*/5.5 Tele-Astro, $79.50; and 180-mm coated *f*/5.5 Tele-Astro, $89.50.

FLASH

ROLLEIFLEX BRACKET for the C.O.C. Pocket Flash gun has been introduced by the Camera Optics Mfg. Corp., 161 West 47th St., New York, N. Y. It attaches directly on the bayonet mounting of the Rollei viewing lens and permits use with any popular C.O.C. Pocket Flash gun. Price, alone, $4.50, when purchased with gun, $4.

CIRCLE FLASH, a close-up electronic flash bulb built to fit around any lens for use in dental and medical photography, is now supplied by Circle Flash Co., 507 5th Ave., New York 17, N. Y., to fit the following electronic

flash units: Hershey Sunlite II, Hershey Sunlite Flash Saver, Thriftlite Commander, Harwood IV, Crown, Mighty II, Heiland Strobonar V, Strobo Research Strobolash II, Powell Nightclubber, Carter, Epco Econoflash, and Speedlight Center Swifty. Price, $39.95.

JEN SUPERSTROBE, a 110-watt second dry-cell operation electronic flash unit originally developed for the military service, is available for commercial use through Jen Products Sales Co., 419 West 42nd St., New York 36, N. Y. Powered by two 225-volt dry cells, the company claims to get 3,000

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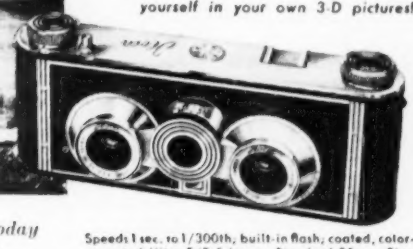

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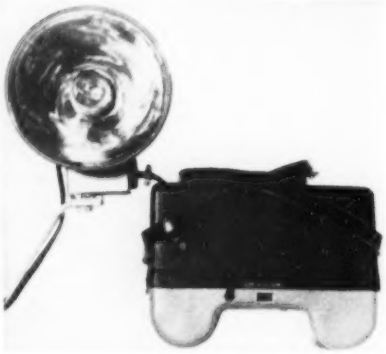
flashes per set of batteries. It weighs 7½ lbs and is claimed to have a guide number of "55 with daylight color film." Can be converted into a-c unit through use of an



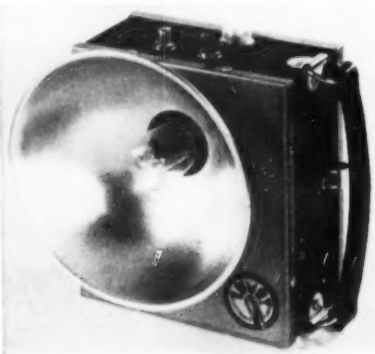
AC Power Pak. Prices, Model EA Jen Super Strobe AC Pak complete, $130.90; Model EB dry-cell unit, less batteries, $118.50; and Model EC with AC Pak and battery case, less batteries, $138.90. Prices include shutter cable, shoe or bracket.

CHRO-FLEX FLASH and electronic flash synchronization, all in one unit, will be installed in any model of the camera for $18.75 by International Camera Corp., 844 West Adams St., Chicago 7, Ill.

SIDELIGHT extension, Model PFSL, for use with the C.O.C. Pocket Flash line is available through Camera Optics Mfg. Corp., 101 West 47th St., New York 36, N. Y. Price $6.95. It has 15-foot extension cord.

B-C FLASH UNIT for Argus C-3, Model PFBC of C.O.C. Pocket Flash, can be obtained through the Camera Optics Mfg. Corp., 101 West 47th St., New York, N. Y. Unit plugs right into camera body. No cable required. Price, $9.95.

LUMAX ELECTRONIC Flash unit, a low-price unit, is being manufactured by the Lumax Manufacturing Co., 489 Sixth Ave.,



New York 11, N. Y. It weighs 2¼ lbs., has flash duration of 1/1000 sec., cycling time between flashes 12 sec, and is for use with all cameras having X (zero) delay. Price, $49.95.

STEREO BRACKET, the Dagar, designed to fire any 4x5 camera simultaneously with a Stereo Realist on a single flashbulb is announced by Republic Picture Services, 140 West 174th St., Bronx, New York. Price, $10.95. Present model can be used only with Heiland gun but company expects to have other models available shortly.

FILTERS

ENTECO FILTER AND ACCESSORY line is now being distributed by Burke and James, Inc., 321 S. Wabash Ave., Chicago 4, Ill. A descriptive booklet free upon request to the company.

FILTER WALLET (for Series IV filters) made of top-grain cowhide is available through Enteco Industries, Inc., 610 Kosciusko St., Brooklyn, N. Y. It accommodates six filters. Price, $3.50.

TRIPODS

LINHOF GEARED Tripod Dolly, for use with professional still and ciné cameras, is available through Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. The dolly permits base spread from 18 inches to five feet. Center crank controls spread of dolly. Tripod feet rest in cups over wheels. It weighs 28 pounds. Price, $250.

LINHOF STUDIO TRIPOD, available in two or three-section models, can be obtained through Kling Photo Corp., 235 Fourth Ave., New York 3, N. Y. It weighs 6½ lbs, permits camera positions from floor level up to 60 or 73 inches, for two and three-section model respectively. Price, two-section model, $69.95; three-section models, $79.95.

DARKROOM EQUIPMENT

LITE-TITE Ventilator, designed for darkroom use, is available through the Stratfield Co., 434 Grand St., Bridgeport, Conn. It is

all-metal, 12 inches high; manufacturer claims it will fit any wall, any thickness. It is ready to install. Price, $14.95.

DEHUMIDIFIER which cools by removing moisture from air can be obtained from the Abbeon Supply Co., 179-21 Jamaica Ave., Jamaica 32, N. Y. Unit is 16 inches high, 10 inches wide and 17 inches long, weighs 55 pounds. It has compressor motor of ⅛ h.p. Price, $110 F.O.B., Jamaica, N. Y.

ODORGUARD darkroom air fresheners, electrical deodorizers, are being manufactured by Brill-Sloane Co., 4041 Ridge Ave., Philadelphia 29, Pa. Prices range from $7.95 to $12.95.

AUTOMATIC FILM loading reel and developing tank is being produced by Windman Brothers, 3325 Union Pacific Ave., Los Angeles, Calif. The Yankee Speed-O-Matic reel permits loading by a simple twisting motion after the film is started. Reel has only two parts and does not depend on springs, catches or feeding action. Available in 10 or 26 oz sizes. Reels take film from 35-mm to 116. Price, for Standard model, $3.90; for Clipper, $2.95.

ENLARGER-PROJECTOR focusing aid, the Focus 20/20, a positive pattern that slips into enlarger, carrier or projector, is being produced by Photo-Mart, 365 East 193rd St., New York 58, N. Y. Prices vary from 35 cents for a 35-mm size positive transparency to $1.25 for a 5x7.

DRY MOUNTING press, the U. P. Jumbo, is announced by the Uricheck Photo Co., 951 Burton St., Freeland, Pa. It has a 15x18-inch plate, open on three sides; it mounts 36x108-inch prints in sections. Price, $136.95.

EXPOSURE

PENCIL EXPOSURE GUIDE has been devised by Sylvania Electric Products Inc., 1740 Broadway, New York 19, N. Y. A rotating exposure chart for flash is printed around the barrel of the pencil. It gives data for 12 types of flash lamps, 10 different film types, and exposures ranging from 4 to 50 feet from the camera. All the photographer has to do is line up his flashbulb

type with the desired shutter speed and the film type and then read off the aperture in relation to the distance. Price $1.

GENERAL ELECTRIC Co. announces that it has produced its one-millionth photographic exposure meter at its West Lynn, Mass., plant.

SOUND RECORDING

NEW PLASTIC REEL for use with magnetic tape recorders is being manufactured by the Minnesota Mining and Manufacturing Co., 900 Fauquier St., St. Paul 6, Minn. Containing 45% more plastic, it features wider, heavier spokes to prevent reel warpage.

BATTERY OPERATED TAPE recorder, a portable model, is being manufactured by Ectro, Inc., 425 S. Sandusky St., Delaware, Ohio. Named the Cub Corder, it weighs 13 lbs. and is designed to record for two hours on one battery charge. It is powered by a 4-volt storage battery which has normal life span of 450 hours. Battery can be recharged by plugging directly into cigarette lighter outlet of a car or from an accessory charger which recharges the battery from regular 115-230 volt current.

PORTABLE A-C tape recorder, the Magnematic, is a 110-volt machine weighing 19 lbs. which is being produced by the Amplifier Corp. of America, 398 Broadway, New York 13, N. Y. The unit is push-button operated, and uses 5-inch plastic or metal reels of standard ¼-inch tape. Operates on 110/125-volt 50/60 cycle power lines. Prices range from $335 to $385.

REEVES SOUNDCRAFT Corp. has reduced the price for their Magno-Stripe process on 16-mm developed prints. The new list price is 2½ cents per foot. Previous price was 3½ cents per foot.

"PIONEER TRACKS," a new publication for magnetic sound and movie makers is being edited and published by the Bell & Howell Co., 7100 McCormick Road, Chicago 45, Ill. The first issue will go to owners of Bell & Howell's magnetic sound projector. Subsequent issues will be sent free of charge to anyone interested upon request.

MISCELLANEOUS

HIGH RESOLUTION PLATES are being manufactured for general distribution by the Eastman Kodak Co., Rochester 4, N. Y. The plates are the same as those which have been produced until now in limited quantities as Kodak Spectroscopic Plates, Type 548-GH; they are being offered in sizes from 1x3 to 8x10 inches.

SPERLING ACCESSORIES for the Exacta, Leica and Praktica cameras are being imported into the United States by the Kine Camera Co., 11 West 20th St., New York, N. Y. The importations include: Penta Prism viewfinder for the Exacta, price, $39.95; Sperling Prism Finder for the Praktica FX, price, $19.95; and the Proflex bellows extension for Kine-Exacta, Praktica FX and the Leica.

CAMERA BAG for 8- or 16-mm movie cameras and any still camera to 4x5 Graphic is introduced by the Ruko Company, 3 West 18th St., New York, N. Y. The X-Pando "Pro" bag is made of top-grain leather and measures 12½x2½x5. It has special zipper expansion unit. Price, $37.50.

PRICE REDUCTION is announced by Argus Cameras, Inc., 405 Fourth St., Ann Arbor, Mich., on the Argus C-4 camera. Reduction is from $99.50 to $89.50. The C-4 Flash attachment is priced at $10 and the carrying case for the camera, $7.50.—▶

Fun with Paste-Ups

(*Continued from page* 69)

Second, place a piece of acetate, a transparent sheet material that can be bought at almost any art goods store, over the groundglass of your camera and trace the outline of your main object in pencil. Then shoot all other figures to fit in proper positions around your central subject. Trace each figure on the acetate before shooting so that accidental overlapping won't occur.

Third, keep your figures separated from the background. Later this precaution will help you in cutting out. When shooting a dark object, place it against a white background. To separate feet from a floor, place white paper under shoes. Nothing is more exasperating than to try to cut out a composite by guessing at the lines of demarcation.

Fourth, draw a rough of the final print by projecting each negative through your enlarger onto white paper and tracing the outline of each object as it is to fall in the print. Be careful to see that the size of each object is in proper relation to all other objects. Use this tracing as a guide for printing, and project the negatives to exact size indicated on it.

Single-weight unferrotyped glossy paper is excellent for composites.

After you have made your negatives and individual prints, make a background for your paste-up. Since a plain white background will give the feeling that all things are floating in space on it, a graduated tone background, dark on bottom to light on top, is best.

You can get such a background by dodging white light from your enlarger onto a sheet of printing paper. Remember to stop down your lens opening and, if you are using a condenser type enlarger, clean your condensers. Dust on condensers can be projected on to paper.

Now for cutting and mounting.

Before cutting out, each print to be "pasted-up" should be sandpapered so that it will lay close to the background and appear to be a part of the same picture. However, the whole print need not be sanded. Place each print face down over a light-box and sand out from the center of the outline. The edges should be thinned down the most.

When you have sanded all prints, back them with dry mounting tissue. Be sure that the mounting tissue is securely tacked to the back of each print. An old household iron—preferably one that can be thermostatically set for low heat (about 220°)—makes an excellent mounting instrument.

In cutting out your paste-ups—after they have been backed with mounting tissue, of course—use a small pair of sharp scissors. Areas that are hard to get at, such as profiles of figures, can be cut with a razor blade or commercial tool like the X-Acto knife. Cut out your objects precisely. Sloppy cutting makes sloppy pictures.

Now, dry mount your background onto a mounting board. To insure good adherence, rub the background lightly with magnesium chalk, the kind bowlers use on their hands. Spot the edges of each piece to be placed on the background with a tone similar to the surface tones.

Place your figures on the background. Keep them in correct position by taping down with bits of masking tape and then tacking down with an iron. After tacking, remove the tape by pulling it from the center of the piece out toward the edges. Pulling up from the edges might tear your paste-up. Now, complete the mounting with either an iron or dry mounting press.—▶

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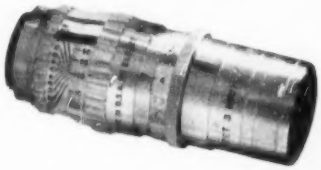

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Candid Shots

(*Continued from page* 32)

for color. All the pictures will become part of the permanent collection to be housed in the new building. Co-chairmen for the event were Eliot Elisofon of *Life* and Bert Brandt of United Press. The Club's "By-Line Dinner" at the Waldorf-Astoria during the same week was highlighted by an award to David Douglas Duncan of *Life* for the best picture coverage from abroad during the preceding year.

The Polarization Story

Our four-page story (pages 50-53) on Polaroid and other polarizing filters is one of the few published in recent years which clearly illustrates the glare-killing and sky-darkening capabilities of the filters in both black-and-white and color. There are other polarizing filters than Polaroid, but the latter is by far the most popular, due to the scope of the company's operations (sun glasses, picture-a-minute cameras, etc.). Our author, Peter Gowland, uses Polaroid, so the brand-name appears in the article. A couple of tips you won't find in the story: for black-and-white, a yellow-colored polarizing filter will deepen sky tones more than a neutrally-colored one. But you can't use the yellowish filters with color film, because they cause an overcast on the transparency. If you want to do some inexpensive experimenting, try using the polarizing viewing glasses given away at some 3-D movies. Shoot at small apertures, of course, because the spectacle "lenses" aren't very big.

Guggenheim and Pulitzer

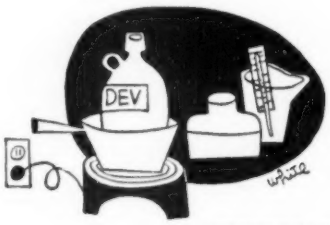
Announcement of winners of the Pulitzer Prize for newspaper photography and the Guggenheim Fellowships "for creative work in photography" offers a chance to compare two kinds of rewards for camera work. The Pulitzer winner must be a picture with news value, produced under pressure of a deadline. Guggenheim Fellows are chosen for their promise of achievements in the future, based on solid creative work already done. The Pulitzer Committee says in effect, "Here's a $500 bonus for that great picture you made!" This year, they said it to William Gallagher of Flint, Mich., for his widely-published picture of Adlai Stevenson and his ill-shod foot. The Guggenheim Foundation, on the other hand, says, "You've made a good start. Here's a couple of thousand dollars to help support you for a year while you continue to develop your talent." Two young Californians got fellowships in photography this year: Max Yavno of Los Angeles and William A. Garnett of Altadena. Yavno came to camera work by way of eight years' employment at the New York Stock Exchange and graduate study in business administration. He has published two volumes: *The San Francisco Book* (1948) and *The Los Angeles Book* (1950), and 20 of his pictures are in the permanent collection of the Museum of Modern Art in New York. Garnett has taught photography at John Muir College and the University of Southern California, and served a hitch in the Army Signal Corps. His work has been shown widely on the West Coast and he recently was commissioned to do a photomural for the Wrigley Stadium in Los Angeles.

Stereo Pioneering

It was just a year ago last January that we began to publish color slides from our readers. In this issue (pages 56-57) we score another first in the photographic field, printing color stereo slides from readers. When we introduced the mirror technique for viewing stereo on the printed page last November, we started an avalanche of magazine-and-newspaper stereo printing which parallels Hollywood's "Threedy" boom. Our stereo columnist, Bob McIntyre, wrote a piece for the *Chicago Tribune* rotogravure section on the movie *Bwana Devil*, illustrating it with a pair for mirror-viewing. Then came *Life's* "Speaking of Pictures" spread; a London daily paper used the method; then came the *American Weekly*. We're glad to have had a chance to help stimulate even wider interest in two-eyed photography; we know there's no greater encouragement than seeing your work printed in a national magazine, and we predict a landslide of stereo color from our readers like the one that has brought us tens of thousands of your slides and small transparencies in the past year and a half.

Cameras—At Work and After Hours

Remember the story of the bus driver who spent all his days off riding on buses? Well, we know a man whose business is selling cameras and equipment (at Peerless, one of New York's biggest photographic stores), and he spends most of his free time with a camera. He's Lou Bernstein, whose imagination and skill combined to produce *Street Corner Inferno* (pages 42-43). Lou has been at Peerless about eight years, and for seven of them he has taken photography seriously—seriously enough to have pictures accepted for the permanent collection of the Museum of Modern Art in 1951 and again this year. The *Inferno* photographs are part of the Museum's 1953 selection. Bernstein belongs to a group called the Brooklyn Workshop, an informal self-criticism and bull-session organization whose members are advanced enough in photography to help each other without benefit of "experts" or outside judges. Here's one man's answer to the question, "How can I make photography both a vocation and an avocation, and still take the kind of pictures I like?"—



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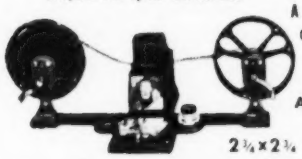

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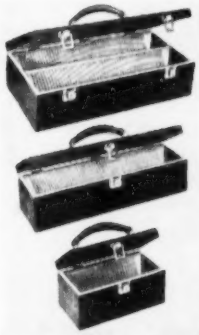

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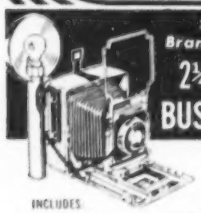

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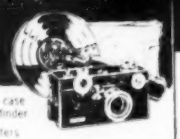

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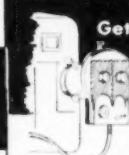

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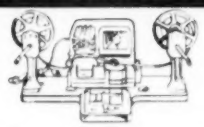

	Reg.	SALE
8mm SENIOR EDITOR, automatic splicer, rewind, viewer. All metal construction, 400 ft. capacity. Simplified threading	$25.95	$16.95
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16mm ACTION EDITOR, same as directly above	44.95	33.95

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this summer

KEEP G-E PHOTOFLASH HANDY!

for better pictures in the sun...for clean-cut snaps of night-time fun!

What're you gonna do? On a sunny day at the beach, when kids face toward the sun they have to squint, squirm, and scowl. Turn 'em around and you get this: *black!* What're you gonna do?

Use G-E Photoflash! Then you can turn their backs to the sun and throw in your own "packaged sunlight." You'll get *better* pictures, because subjects are at ease, more natural, with every detail lighted.

Get glorious snaps you'd otherwise miss

Daytime—amaze yourself with the shots you'll get from just adding G-E Photoflash to sunlight. Go ahead and shoot even on cloudy and rainy days—because General Electric Photoflash makes sure they'll "come out!"

Nighttime—catch people at parties, 'round home or picnics, *anywhere*... with this handy "packaged light". You'll get a big kick—and so will they—when you show the pictures General Electric Photoflash helped you get!

So keep plenty of G-E Photoflash bulbs handy this summer . . . and use 'em day and night!

You don't have to pass up shooting summer fun that takes place *after dark*, either! Use General Electric Photoflash, indoors or out, for clean-clut snaps of happy night-times you'll remember for years.

HANDY, NEW 12-8-4 PACK! G-E Midgets now coming in this easy-handling pack. Contains 12 bulbs, in easy to use "pop out" packs of 4 each. A bulb for each exposure, and so handy in pocket or purse!

Remember, there's a G-E lamp for every photographic purpose

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For brilliant, beautiful miniature transparencies, Kodachrome Film, 135 and 828, Daylight and Type A. For color negatives and prints, Kodacolor Film, Daylight and Type A, in popular roll film sizes and No. 828. And for larger transparencies, Kodak Ektachrome Film, Daylight and Type B, in 120 and 620 rolls and popular sheet film sizes. They'll keep Summer's color for you, long after Summer is gone.

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